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GSTA 2005 Preview

More than 500 people are expected at the annual conference and trade show of the **Giant Screen Theater Association®**, to be held in Boston, MA, Sept. 19–23. The meeting will include screenings of at least six new films, presentations on films in production and in development, professional development sessions, a technical session, an association business meeting, and an awards gala.

The conference will be hosted by Boston's **Museum of Science**, the **New England Aquarium**, and **Jordan's Furniture**, with some sessions being held at the conference hotel, the Boston Park Plaza.

Six new films will be presented, although all but of them — ***Magnificent Desolation: Walking on the Moon 3D*** — were screened at the **Large Format Cinema Association**'s conference in April. This year, for the first time, all 3D film

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Filming *Dinosaurs 3D*

by Marc Fafard

Up until this moment, my feelings about the beasts we would be dealing with in **Sky High Entertainment**'s latest LF film, ***Dinosaurs 3D***, had been abstract, if not literary. In a way, they were just a matter of superlatives: biggest, heaviest, longest, tallest. But entering the main exhibit room in the Carmen Funes Museum in Plaza Huincul, Argentina, just blew up any confident academic visions I might have had about how to treat the subject.

There we were, cinematographer **William Reeve**, producer **Carl Deschênes**, and I, getting face to face with the largest creature to ever walk on this planet, the Argentinosaurus Huinculensis. This animal is huge beyond superlatives. It caught me off guard. I smiled like a kid and turned to **Rodolfo Coria**, the paleontologist who was following us quietly, sure of the effect the animal would have on us, because he had seen it so many times before. He never tires of seeing the wonder in others' faces, because this is also what science is about.

Rodolfo, the director of the museum, is our main scientific consultant and appears in the movie, showing viewers his trade and personal quest. He has contributed to the discovery of a dozen new species of dinosaur and is one of the most respected paleontologists of his generation.

In the exhibit room, awe gave way to excitement. We paced around the skeleton trying to grasp complete views of it with our cameras. We stood under it and felt as if we were inside a cathedral of bones. The discovery lasted long minutes, after which Bill, Carl, and I understood that in trying to film a monster of this size,

*(See **DINOSAURS** on page 12)*

LFCA Conference, pt. 2

We continue our coverage of the annual conference of the **Large Format Cinema Association** in April (*see LF Examiner, May 2005, for part one*).

Panel: Sound Decisions

The fourth panel session of the meeting, held on Thursday, April 28, brought together three professional sound engineers to speak about and demonstrate the role of audio in LF filmmaking. Moderated by **Rick Gordon** of **RPG Productions** and held in the **Loews IMAX® Theatre** at Universal City Walk, the session featured presentations by **Tim Archer** of **Master's Workshop** in Sidney, BC, Canada; **Corey Mandel** of **Toybox** in Toronto, a division of **Technicolor**; and **Michael McDonough** of **Michael McDonough Productions** in Salt Lake City, UT.

Archer spoke about the importance of bringing the audio team into the production as early as possible, ideally in the script stage. Archer said that ***Bugs!*** was an example of a production in which the sound was done right. His team was involved for a year and a half before the film opened: "I know what you're all thinking, but it didn't cost them a penny more to have us involved for a year and a half than it would be if they involved us six weeks before the final [mix]." The time gave them a chance to experiment with many different techniques and select the best.

Doing his best impression of producer **Phil Streather**, Archer showed a slide of a contact microphone Streather had found

*(see **LFCA** on page 6)*

Premiering This Summer

Charlie and the Chocolate Factory: The IMAX Experience

See page 11.

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The Insiders

This month's focus:
Scriptwriting

Serial Self-Censorship
by Mose Richards

Somewhere in this column I'm going to mention a man who admonished me not to use the word "evolution" in the narration of a certain LF film. I won't use his name, though, because I don't want to cast him in a negative light personally, or maybe because I don't want him to be mad at me. I hate conflict. I like him. So I'm going to censor myself and omit a piece of information — his name. We all do a certain amount of self-censorship, I think.

I once worked for a famous actor who was secretly gay. When I talk about him, I leave out the part about his sexual orientation, because *he* did, and because probably it would be the part of the story people remembered rather than the parts about his intellect and generosity, and because it's nobody's business. Protecting a person's privacy is one thing, but I worry that people like me, who help make our industry's films, engage too often in a kind of harmful self-censorship.

We're all in a difficult situation, struggling to come up with LF films that bridge the gulf between pure entertainment and pure education, films that will cut through the clutter of choices out there and draw enough viewers to make a profit. We seem to fail more often than we succeed. So, to avoid making box-office bombs, we topic test during development and we make critical judgments during production, opting to include or to exclude material. We eliminate some stark scenes that might adversely affect young viewers, for example, and some scientific data that might slow the film's momentum. Well and good — part of the creative process.

We also make some decisions that I think of as a kind of invisible censorship. Nothing sinister, just an attempt to delete or to avoid information that might contradict the theme of our film. In LF or TV docs, we rarely show "negative" aspects of endearing, popular wild animals (in truth animal behavior cannot be good or bad). Some dolphins sexually attack females from other packs, but because it might be construed anthropomorphically as "rape-like" behavior, we are unlikely to include such information in a popular dolphin film. I recently wrote narration for a TV doc about a wolf pack. At times, the wolves violently attacked the Omega member of the pack, but I was asked to play this down in narration, while focusing instead on the Omega's tendency to initiate play (probably to divert attention from his own pummeling).

The truth is, we can't include everything, especially in a 40-minute film. When I wrote ***Lewis and Clark: Great Journey West***, I made no mention of the venereal disease picked up from Native Americans by members of the expedition (not including either Lewis or Clark, it seems), or the dog and horse meat consumed on certain occasions, or the probable killing of a Blackfoot man by Lewis during a violent exchange on the journey back from the Pacific, or the accidental shooting of Lewis in the butt by another team member, which left the leader unable to sit during the last weeks of the trip. There wasn't time for all of this and I knew from experience that these true incidents would complicate our heroic portrayal of Lewis and Clark. (And I believe they *are* heroes, by the way.) Self-censorship is complicated.

So, I'm on a conference call years ago to discuss my draft narration for an LF film, which is still playing in quite a few theaters. The distributor asked me to delete the word "evolution" in a sequence dealing with the subject animal, because if the "E" word were in the narration, some LF theaters in the South would not lease the film. This was nearly ten years before the controversy reported in the *New York Times* and evaluated in the April *LF Examiner*. I have no idea how many theaters were involved, or if the statement was even true. And over the years, I have found producers and directors uniformly resistant to softening science in order to avoid lost leases.

But censorship is rarely blatant. Since that conference call, I have been involved in several creative meetings in which discussion arose about the use of the word "evolution" in a script. Usually, while the situation is bemoaned, the decision is reached to find another way to express the concept without using the hot-button word. Sometimes "adaptation" substitutes for "evolution"; sometimes we say that an animal or plant "appeared" or "developed." The trouble is, taking this detour around potential controversy can become a habit. To avoid the inevitable discussion or the drudgery of rewriting later, a writer can simply avoid dealing with evolution from the beginning.

Of course, we live in a world of uncertainties and ambiguities and relativities. To what extent do we filmmakers know the absolute truth? In the spirit of full disclosure, I for one believe in the empirical methods of modern science. If creationists and earth scientists differ over the age of the Earth, I believe both have a right to express their views, but scientific evidence sways my own judgment. I am proud that a good percentage of the LF films I work on are supported by the **National Science Foundation**. And grateful, too, since nearly every film-development discussion I am involved in begins with someone saying, "First, we need to apply to NSF for some money...."

My fear is not that science centers with LF theaters will reject evolution presented as fact, but that we filmmakers will act with cowardice or greed in suppressing such important science before it ever reaches the giant screen. The issue here is really the minds of youngsters who attend our films. Ultimately, I trust in young people, who quickly figure out when some part of the truth is being held from them. A child exposed only to religious views may shun science, and maybe the numbers of such young people are growing in the United States. But learning can't be stifled broadly in our open society.

We're in an age of endless new

*(see **INSIDERS** on page 3)*

TROUBLETOWN
LIFE IN POST-SCIENCE AMERICA
BY LLOYD DANGLE
"EMPIRICAL DATA" IS ONE OF THE DEVIL'S FAVORITE PLAYTHINGS.
THAT EXPLAINS MY GRADES!
FINAL EXAM C-
PROFESSORS SHOULDN'T BE ALLOWED TO PRESENT THE THEORY OF GRAVITY AS FACT.
LET'S HEAR BOTH SIDES.
BREAD IS LITERALLY JESUS'S BODY; "BAKERIES" ARE A GIANT HOAX.
HOSTESS IS AN ILLUSION.
THERE IS NO SUCH THING AS GERMS.
"BACTERIA" IS AN SECULAR ATTEMPT TO EXPLAIN AWAY EVIL.
THE FEDERAL JUDICIARY IS THE ARMY OF THE ANTI-CHRIST.
WHEN THEY DISAGREE WITH TOM DELAY.
MEL GIBSON WAS SENT BY GOD; LETHAL WEAPON IV CONTAINS BIBLICAL MEANING.
VERILY
AND SMITE THEM I WILL!
MANY FEMALE LEGISLATORS ARE WITCHES.
THE CALIFORNIA ONES FLOAT ON WATER!
GLOBAL WARMING IS SIMPLY A SIGN THAT GOD IS RESPONDING TO PRAYERS.
GODDAMN IT'S COLD!
CONDOMS ACTUALLY HELP THE AIDS VIRUS BY GIVING IT A LITTLE BOUNCE.
SPROING!
SEX EDUCATION SHOULD GIVE EQUAL TIME TO THE POSSIBILITY OF VIRGIN BIRTH.
IT COULD HAPPEN AGAIN.
GEOMETRY IS JUST SATAN'S WAY TO GET CHILDREN TO DRAW HIS SYMBOLS.
WHENEVER A PALEONTOLOGIST "DISCOVERS A FOSSIL" GOD GETS A CHUCKLE.
FALSE!
FEDERAL JUDGES SHOULD CONSULT JACK CHICK TRACTS BEFORE RULING ON ANY ISSUE.
ROCK N' ROLL
THE GAY BLADE
A SQUIRT OF PAT ROBERTSON'S HAIR TONIC CAN CURE CANCER
SPRITZ!
IMAX THEATERS ARE THE SATAN DOMES PROPHESIED IN THE BIBLE.
AHH!
OOH!
FLOWERS ARE POLLINATED BY ANGEL FAIRIES, NOT SEXUALLY ACTIVE BEES.
ME AND A DIRTY BUG?
©2005
WWW.TROUBLETOWN.COM

*(from **INSIDERS** on page 2)*

discoveries. We have wonderful technologies, from carbon dating to DNA analysis to space probes. In the end, finding and acting upon the truth of scientific discovery is in our best interest as a species, allowing us to enhance our survival potential. I believe we can cherish the messages of religion for their spiritual guidance, while also trusting the facts of careful scientific discovery to help us better understand and cope with the world and the universe around us.

Some things are nobody's business, but the truth is everybody's business. The considerations that tempt us to distort or to ignore it — a distributor worried about leases, a writer trying to curry favor and future jobs — should be resisted. Young minds feed on exciting true stories, which we work to display in giant form. They deserve truth and whatever courage it takes to be truthful from our side of the screen.

Here's an idea: Why don't we take on this issue of evolution vs. religion in a straight-forward, courageous way. Let's make a new LF film *about* evolution, and let's not sidestep the creationist's explanations of life's origins. Let's analyze them with good science.

First, we'll need some money from NSF....

Mose Richards has written more than 50 non-fiction television specials and more than a dozen LF films, including Africa: Serengeti, Alaska, Shackleton's Antarctic Adventure, Lewis and Clark, *and* Forces of Nature.

THE BIZ

DEALS

Imax deals: Turkey, China, India

In June and July, **Imax Corporation** signed deals for six MPX™ 3D systems with exhibitors in Turkey, China, India, and the U.S.

The deal in Turkey was with **AFM Cinemas, Inc.**, the country's largest theater chain, which will install an MPX system in an existing AFM multiplex in Istanbul, and open the theater in July. The theater will be the second in Turkey; the **Transturk Arceli IMAX Theater** opened in Ankara in 2000.

The first Chinese deal provides for an MPX to be installed in a mall in Shenyang that is expected to open in late 2007. The theater is being developed by **Thai Tai Enterprises Co, Ltd.**

The second Chinese deal is for a theater in the **Suzhou Science and Cultural Art Center** in Suzhou, a city of about six million not far from Shanghai. It is expected to open in December 2007, and brings to 25 the number of IMAX theaters expected to be open in China by 2008.

The U.S. theater will be retrofitted into a **Wehrenberg Theaters** megaplex in St. Louis, MO, in time for the November opening of ***Harry Potter and the Goblet of Fire***. Founded in 1906, Wehrenberg is the oldest family-operated chain in the country, with 200 screens in the Midwest.

The Indian agreement was with **Sathyam Cinemas**, and is the third the companies have made. It provides for Imax to install two more systems in theaters in Chennai (formerly Madras) by 2008. The deal brings the total of Sathyam's systems to four, the first of which will be installed by March, 2006. (*See The Biz, LFX, March 2005.*)

In June, Imax also launched a Web service with **Fandango**, the online and phone movie ticketing service, to provide movie information, showtimes, and ticket sales for IMAX theaters. The site, www.fandango.com/imax, provides links to 118 U.S. and 23 Canadian IMAX venues, and provides direct online ticketing for the 22 theaters belonging to the **Regal**, **Cinemark**, and **Brenden** chains.

Cineplex buys Famous Players

Canadian theater chain **Cineplex Galaxy LP** has agreed to buy the **Famous Players** chain from New York-based **Viacom Inc.** for CDN$500 million (US$406 million) in a deal that is expected to be concluded by the end of September. Cineplex Galaxy, which was formed by the merging of Cineplex Odeon and Galaxy Entertainment in November 2003, operates 86 theaters in Canada, with a total of 775 screens. Famous Players operates 81 theaters and 787 screens, including nine IMAX theaters.

The new company will be the largest exhibitor in Canada, with more than 60% of box-office market share. However, the Canadian Commissioner of Competition is requiring the company to divest itself of 35 theaters in those cities in which the chains compete, including five of the cities with FP IMAX theaters: Calgary, Edmonton, Montreal, Toronto, and Vancouver. Cineplex has not disclosed which theaters will be sold, and according to spokesperson **Pat Marshall** (who formerly worked for **Imax Corporation**), there is no word yet on whether any of the IMAX theaters will be among those sold off. That announcement is expected by the end of September. There is also no information about possible staff layoffs.

Marshall tells *LFX* that the presence of the Famous Players brand will "diminish over time," although the theater brands, SilverCity, Colossus, and Coliseum, will be retained. The Paramount brand will be dropped because it belongs to Viacom.

Among the possible buyers of divested Cineplex or FP theaters is Kansas City-based **AMC Entertainment, Inc.**, the second largest exhibitor in North America, and Canada's third largest chain with seven theaters and 180 screens. AMC recently formed a joint venture with Imax to operate five IMAX MPX theaters in the U.S (*see The Biz, LFX, May 2005*). Another possible buyer is **Empire Theatres Ltd.** of Nova Scotia, which operates an IMAX theater in Halifax, the only non-FP IMAX in a Canadian multiplex.

AMC and Loews to merge

AMC Entertainment, Inc., and **Loews Cineplex Entertainment Corp.** have entered into a merger agreement that, if approved by government regulators, will move AMC, already the number two chain in North America, closer to **Regal Entertainment Group**, the largest cinema chain in the world. The merged company, which will operate under the AMC name, would add AMC's 3,546 screens to Loews' 2,218, for a total of over 5,700 screens in 13 countries, at least 4,800 of which would be in the U.S. and Canada. (Regal has 6,273 screens, all in the U.S.)

Both AMC and Loews operate IMAX theaters: Loews has three giant screen houses with 3D GT projectors in New York City, Los Angeles, and San Francisco; AMC has entered into a joint venture with **Imax Corporation** to operate five MPX theaters in retrofitted 35mm houses (*see The Biz, LFX, May 2005*). The first two of these venues opened in June; the others will open by November 2005. (Regal operates 15 IMAX theaters.)

Although some of the merged company's conventional theaters may be closed or sold to competitors to meet antitrust requirements, none of the Loews IMAX theaters are in the same cities as AMC's. If approved by antitrust regulators, the deal could be completed within six to nine months.

Brussels IMAX to close this year

The first IMAX theater to be built in a multiplex, the **Kinepolis IMAX Theatre** in Brussels, Belgium, will close on Dec. 31, 2005.

According to Kinepolis' **Maud Van de Velde**, "Seeing the results of IMAX in our multiplex over the last years, Kinepolis has decided not to extend the agreement we had with Imax." The theater has not shown any LF films for nearly a year.

The 430-seat 2D theater opened in March 1988, six years before the next multiplex LF theater, the **Loews** (then Sony) **IMAX Lincoln Center**, opened in New York City.

DEALS

Digital rollout to begin in 2005

As noted in Shorts on page 28, in November the **Walt Disney Company** will release *Chicken Little* in digital 3D in 100 theaters. The move represents the first digital 3D release by a major studio, and could be the harbinger of the long-awaited conversion of 35mm theaters to digital projection. Several other companies and organizations have announced plans to assist exhibitors to convert to digital and/or digital 3D.

On of these companies, **Real D**, based in Beverly Hills, CA, is headed by **Michael Lewis**, the producer, with **Brett Leonard**, of two LF 3D films, ***T-Rex: Back to the Cretaceous*** and ***Siegfried & Roy: The Magic Box***. The company modifies digital projectors to provide turnkey 3D capability to exhibitors, and says it expects to have 1,000 systems installed by the summer of 2006.

Christie/AIX, a joint venture of **Access-IT** and **Christie Digital**, has announced that it will serve as an intermediary between studios and exhibitors to simplify the conversion of 35mm screens to digital (although not necessarily 3D). Under the plan, which has been agreed to by "key Hollywood studios" and "national exhibitors," Christie/AIX will install 2K DCI-compatible Christie projectors and all related hardware in theaters, charging the studios "virtual print fees," while the theaters pay installation, software licensing, and maintenance costs through a structure similar to conventional film maintenance. Funding for the first 200 systems, which are expected to be installed by the end of 2005, will be provided by Christie/AIX. Third-party lenders will provide capital to support a two-year rollout of 2,500 screens.

The switch from film to digital projection has been on the horizon, but never here, for more than a decade. If the plans made by these and other companies come to pass, and hundreds of digital theaters spring up in the next six months or a year, including some with 3D capability, the effect on all aspects of the LF industry could be profound. Although the situation is beyond the scope of this space, *LFX* continues to study it, and will provide more detailed reports in future issues.

Sydney IMAX changes owners

The remaining assets of MTM Entertainment Trust, which owns the company that manages the **LG IMAX Theatre** in Sydney, Australia, as well as the building leasehold, were approved for sale in July. The IMAX theater will continue to operate as usual, with no change in personnel.

MTM shareholders approved the sale of the theater's leasehold interest to the **M2 Property Trust** for AUD$20 million (US$15 million). (The land on which the theater is built is owned by a government agency, which leases the right to build on the property.)

The LF IMAX Theatre in Sydney, Australia.

Also approved was the sale, for AUD$2.5 million (US$1.85 million), of the IMAX projector and the theater management company, **World's Biggest Screen Pty. Ltd.**, to **Lord Howe Associates**, which is owned by two former directors of **Hoyts Cinemas**, an Australian cinema chain. (MTM bought the IMAX 3D projector from **Imax Corporation** for about US$900,000 in December.)

The transactions clear the way for the trust, which has always owned the theater building and acquired the management company when developer Cinema Plus collapsed in 2000, to be dissolved and its remaining cash to be paid out to shareholders. In December MTM handed over its interest in the **IMAX Theater Melbourne**, its only other operating asset, to the **Museum Victoria** (*see The Biz, LFX, February 2005*).

Telus gives Montreal Sci Ctr $6M

Canadian telecommunications company **Telus** has extended its relationship with Canadian science centers by concluding a 10-year CDN$7.5 million (US$6.0 million) sponsorship deal with the **Montreal Science Center**. Under the agreement Telus becomes the center's presenting sponsor, and the IMAX theater will be renamed IMAX Telus. Telus will also become a principal sponsor for Montreal's Old Port, the section of the city in which the science center is located.

It is the third such sponsorship the Edmonton, AB-based company has announced since last fall. The other two science centers are **Science World** in Vancouver, BC (*see Shorts, LFX, November 2004*), and Toronto's **Ontario Science Center** (*see The Biz, April 2005*).

Quebec IMAX reopens

Imax Le Théâtre À Québec, in Quebec City, has reopened after being closed since January. In December the theater filed for protection from its creditors under Canadian bankruptcy law (*see The Biz, LFX. December 2004*), citing cash flow problems brought on by cinema chain **Famous Players**, which marketing director **Jack Roy** said was blocking the IMAX theater from getting DMR titles like ***The Polar Express*** simultaneously with their wide releases.

Roy tells *LFX* that the reopening was made possible with the support of two Quebec businessmen, **Charles Auger** and **Simon Labadie**, and after negotiations with **Imax Corporation**. The theater reo-

*(See **BIZ** on page 14)*

LFCA Conference Coverage continues

*(from **LFCA** on page 1)*

to record "insect feet and insect chewing," and described some of the challenges of recording the stars of the film. The final mix was done at the **BFI IMAX Theater** in London, a practice that is increasingly common, thanks to the smaller size of today's digital audio equipment. In Master's new location in British Columbia, they can mix in the **National Geographic IMAX Theater** in Victoria.

Tim Archer of Master's Workshop.

Mandel, who has worked on Hollywood features and TV shows as well as mixing 14 LF films and the LF versions of six DMR films, started off by saying that "the large-format sound medium is absolutely the best sound medium in the world." He said he has worked with all the 5.1-channel formats, Dolby Digital, DTS, and Sony SDDS, and "they're all very fine formats but...large-format sound is better than anything else out there." This fact is very important because it provides an advantage to LF filmmakers in their competition with other entertainment options. "We should take advantage of this, and exploit it for all it's worth. It is unique and it is ours."

Mandel went on to speak about the importance of recording location sync sound, despite the problems with camera noise. Even if it is not used as a sync track, location sound can serve as a guide track for dubbing later, or as wild (unsynched) sound in the final mix. Mandel showed a clip from ***NASCAR 3D*** in which camera noise was reduced through digital post processing. Crash expert **Gary Nelson**'s impromptu speech in a safety briefing couldn't be dubbed, so Mandel used various techniques to reduce the camera noise enough so that the scene could be used in the film. He then showed a scene from ***The Hidden Dimension*** in which sync sound was recorded with the original photography, and then used as a guide track for the actors when they re-dubbed the scene. The dubbing was not done in a studio, but in a location similar to the summer cottage setting of the scene.

McDonough said he had the feeling that sound isn't understood too well by filmmakers, and is treated as the caboose at the end of the train, and not given the time or money it deserves. He echoed the previous speakers' sentiments, saying, "If only some of the people that are driving these projects understood the power of sound to tell the story and to create emotions...the shows would be better." He also theorized that after working a while in the field, some LF filmmakers lose faith in the power of the image, and as a result overload their films with narration: "40-minute IMAX films sometimes have 50 minutes of voiceover."

To demonstrate the power of sound, he played a five-minute audio-only presentation he called the "world's first large-format radio drama," on the theater's six-channel sound system. The piece started with McDonough's voice appearing to come from the rear entrance of the theater and leading a friend on a tour of the auditorium and its sound system. Things take a dramatic turn with the (sonic) appearance of a dinosaur that the pair must fight off, the arrival of a "voice of God" narrator ("Who *is* that guy?"), and an excursion in a spaceship that is in the middle of an interstellar battle, all created only by cleverly mixed sound effects, music, and voices.

In the panel discussion, Archer said that the declining cost of digital equipment means that many people are buying recording gear and styling themselves sound designers. He emphasized the importance of selecting engineers with LF experience, even if they charge more than someone who happens to own the same equipment but hasn't worked on giant-screen films. McDonough said that improvements in technology have allowed engineers to spend more time on the creative side, rather than having to deal with technical issues.

Speaking of the problem of "wall-to-wall" narration, Gordon asked McDonough what he thought sound designers could do about it. McDonough propounded his "100% theory," the notion that when the writer is hired, he believes he has to fill up the full 40 minutes of the film with information. "Sometimes we're flattening out the audience with facts, and the special goes away." Saying he didn't know what could be done about it, he conjectured that perhaps the **National Science Foundation** requires all that science. The NSF's **Valentine Kass** spoke up from the audience, agreeing that wall-to-wall narrations are undesirable, insisting that they aren't required in obtaining grants, and good-naturedly adding, "I would appreciate your not blaming NSF for bad narrations."

Technical Session

Sound engineer Michael McDonough.

Student filmmakers Erik Courtney (l.) and Ben Brunkhardt.

The technical session, hosted by **Eastman Kodak**'s **Beverly Pasterczyk**, featured presentations of new technical innovations for making LF films.

Student filmmakers **Ben Brunkhardt** and **Erik Courtney** kicked off the session with a demonstration of Brunkhardt's patent-pending system, **Large Format Negative Repurposing** (LFNR). The principle of the process is to shoot in 15/70, then use **Cintel International**'s Millennium II scanner to create virtual pans, zooms, and other camera movements within the large frame, outputting the results to DVD or some other format. They demonstrated the process by showing the three-minute re-creation of the assassination of president Abraham Lincoln they had filmed in Ford's Theatre last summer (*see LFX, September 2004, for the full story*). They showed the full 15/70 version of the scene, then explained the process and played the LFNR version from DVD.

Michael Inchalik of **Lowry Digital** spoke about the company's "super-resolution" process for enhancing the image quality of filmed material by digitally extracting information from several adjacent frames of a scene and eliminating the random noise created by the film's grain structure. Lowry applied the process to the original *Star Wars* films and to **James Cameron**'s ***Ghosts of the Abyss***, in the latter case fixing a shot in which one eye of the 3D footage was out of focus. In the process they learned that their technique worked as well for digitally originated material as for film. They processed Cameron's subsequent 3D LF film, ***Aliens of the Deep*** in its entirety. Inchalik showed sample footage processed from HD and 35mm sources.

Cinematographer **Sean Phillips** described several 3D camera systems he has designed, built, and used on recent productions. For ***Magnificent Desolation: Walking on the Moon 3D*** he created a beamsplitter rig that accepted two VistaVision (8-perf, 35mm) cameras to film 3D studio re-creations of the moonwalks. In addition to being very rigid, the rig allowed interaxial adjustments from 0–4 inches, and could also be used with 4/35mm and HD video cameras. (The latter was used for capturing interviews with children.)

He also developed a small and lightweight (35–48 lbs/16–20 kg) rig using two 4/35 cameras side by side. It has custom optics from 10mm fisheyes to 90mm long lenses, can run up to 200 fps, and uses ultra-compact 400-ft and 200-ft loads. He used the system to shoot ***Wild Safari*** with an unmodified Libra head, on **Science North**'s bushplane film, and for effects on *Magnificent Desolation*.

Another system used for *Wild Safari* was a zoom rig, also with 4/35 cameras, that spaced the cameras farther apart (interaxials of 4.75–12 in./12–30 cm) so that long zoom lenses could be used. Focus and zoom controls were synchronized and the rig allowed for precision convergence adjustment. It weighs 85–90 lbs (39–41 kg).

Phillips also announced a handheld 3D LF camera he is developing with **Marty Mueller** of **MSM Design**. Funded through private investors, the 30-lb (13.6-kg), two-strip, 8/35 camera has a newly designed movement (which has already been built and tested) that can resolve 80 line-pairs per millimeter across the entire image. This is an improvement over existing VistaVision cameras, and will allow for image quality equivalent to 6K capture, even before digital enhancement.

The camera will have 3D color video taps, be capable of at least 48 fps, take 1,000-foot loads for five-and-a-half-minute run times, and be mountable on Steadicam and most remote and aerial mounts. Phillips said that it will be available for rental in 2006.

Mark Chiolis of **Thomson Broadcast** presented the Viper FilmStream digital camera. The camera system has several features that make its image more film-like, including frame transfer CCD chips that capture the image progressively, and a full mechanical shutter similar to those on film cameras. Until recently the camera required a wired connection to the hard-disk recording pack, but Thomson has just announced a compact, non-volatile, solid-state memory pack that allows ten minutes of uncompressed recording time. Chiolis showed some LF footage captured on the Viper camera, including shots of the Reno air races from **Jan Weiringa**'s ***Air Speed*** project.

Sek Chai, of the **Technicolor Advanced Technology Group**, spoke about enhancing 70mm print quality. In developing 70mm optical printing systems, it has been difficult to ensure even illumination of the frame from edge to center. Although not always detectable by eye when projected in a theater, these differences

*(see **LFCA** on page 8)*

Thompson's Mark Chiolis.

*(from **LFCA** on page 7)*

became more apparent when scanned digitally. Chai's group improved the printer light source using expertise within other divisions in the Technicolor's parent Thomson group. The improvements allowed scanning to reach higher resolution and bit depth.

Imax's **David Keighley** asked whether scanning and recording at 5.6K is enough. He compared clips from **MacGillivray Freeman Films**' ***Mystery of the Nile*** and ***Greece: Secrets of the Past*** struck from the original negative and from 5.6K scans, asking, "Is that enough resolution? Do you believe that that's IMAX quality? I think you do." Keighley also showed new images from the Hubble Space Telescope that had been prepared for a presentation to the new NASA administrator on the telescope's 15th anniversary earlier in the week.

Andrew Oran of **Fotokem** said that the company, which has been active in the LF industry for a little over a year (having acquired much of **Imagica USA**'s equipment and staff last year—*see The Biz, LFX, Summer 2004*), spoke about the value of oversampling, scanning at a higher rate than you eventually work. One of Fotokem's Imagica scanners has recently been upgraded to 11K, the only one of its kind in the world. He showed clips that demonstrated that images scanned at 8K or higher, then processed at 4K, were noticeably sharper and clearer than images originally scanned at only 4K.

Greg Foster, Imax Corporation.

Panel: Convergence & Divergence

LFCA president **Andrew Gellis** moderated the session on, in his words, "what's going on in the business that's right, what's changed, what's interesting, what can we look forward to."

Greg Foster, Imax's president of filmed entertainment, said that the company has been redesigning its content division to make it as widely popular as possible, making its product more entertainment oriented, to attract younger audiences, and capitalize on the multi-million-dollar marketing campaigns of the major studio releases. Imax has partnered with **Warner Bros.** and other studios because "they are content providers; their core business is to pay for the production of film. And that's what our theaters need."

He pointed out that the additional US$45 million revenue generated for ***The Polar Express*** in IMAX theaters increased the advance Warner received from HBO, and improved the DVD release deal as well. Similarly, the exclusive DVD release of ***NASCAR 3D*** to Wal-Mart for 45 days sold between 400,000 and 500,000 units, which Foster said was more than every other IMAX film combined. The company remains committed to documentary filmmaking: *NASCAR* was 2004's second most popular documentary, after Michael Moore's *Fahrenheit 9/11*.

nWave Pictures' Ben Stassen held up the In Production pages of the May 2002 and April 2005 issues of *LF Examiner*, saying that three years ago there were 25 films in production, and that now there are only ten, a "drastic, drastic drop in production." He said he doesn't blame Imax's DMR® process, and that without those films, many commercial theaters would have closed. The unprecedented success of ***Everest*** in 1998 drew a large number of outside producers into the business, and the recent glut of production was the result. Although the level of production is now roughly equal to that of the late 1990s, theaters are putting more films on their schedules today than they did then.

Stassen claimed that the business model for LF production doesn't work, saying

Cincinnati's David Duszynski.

that "the current network [of theaters] can absorb only $25 million of original production on an annual basis, not counting DMR films." He came to this figure by multiplying average per-head royalty fees times the number of theaters times their average attendance. This means the industry can support only five films, at $5 million each, per year.

He said that the LF industry will move to digital projection more quickly than previously expected, thanks to the influence of feature filmmakers like **George Lucas** and **James Cameron** who have said they plan to make their films available in digital 3D. Stassen predicted that once this happens "it will be very difficult to release commercial films in 15/70." If the *Star Wars* films are not available in 15/70, "what will the exhibitors do? Will they still keep on buying film systems that are quite expensive if the main software is not available?"

nWave is planning a full-length CGI 3D feature film for release in 2007, titled ***Fly Me to the Moon***, and although it will be released in all formats, he would like to give it an exclusive run in 15/70 for the first few weeks. But he's not sure that it will be possible "because the market forces at play right now will take us to digital."

Giant Screen Theater Association vice president **Dave Duszynski**, of the **Cincinnati Museum Center**, said the challenges facing the LF industry fall in four categories: marketing, programming, product,

John Lundin of Cinemark USA.

and sponsorship, all of which are interrelated. He presented an example of how a change in attitude towards marketing helped improve programming and product choices. When his theater opened in 1990, they used television, newspaper, and radio advertising as the primary means of reaching their audience. Billboards were the last choice.

In the early days, 80% of the focus groups they used for research could tell them what was showing at the OMNIMAX theater. By the late 1990s, less than 20% knew, even though the marketing budget hadn't changed. But the media had diversified in that time: instead of three TV networks there were hundreds of cable channels; the Internet had sprung up; and radio wasn't as effective as before. So their least reliable marketing tool, billboards, has become their first choice.

He cited five lessons his research has shown, three of which are straightforward, the other two he described as "extracted, not obvious on the surface, but they're there."

1. The quality of the image is the differentiator. It's the reason for coming.
2. The film should make intuitive sense for the theater, and that starts with the title.
3. The film should match the public's expectation of trust related to the museum.

The extracted lessons were:

4. Story is important, but a contrived story doesn't work, it violates the public's trust.
5. What separates a good film from an ultra-successful film, is the musical score. The score promotes an emotional connection to the film that can drive word of mouth, and put the film over the top.

John Lundin is executive vice president of **Cinemark USA**, which has five IMAX screens, with a sixth to be added in Pittsburgh in July. The company's IMAX theaters are located in large and small markets, and show both traditional LF and DMR films. "It is this combination of all the films that allows us to bring the school busses to our theaters in the morning, the same as the institutions. We depend on them." (Cinemark is one of the only commercial chains to actively pursue group sales and show traditional films.) The groups sales staff sends mailings directly to every individual teacher, regardless of their subject, four times a year.

When a film is doing well, they keep it on the schedule. Cinemark's theater in Colorado Springs (home of the U.S. Air Force Academy) opened ***Fighter Pilot*** in December, and did so well that in March, when ***Robots*** was set to premiere, "We ended up going to war with **Fox** because we told Fox we would not open *Robots* [in Colorado Springs] because *Fighter Pilot* was doing too much business. Fox wanted all shows." Fox ultimately agreed to fewer showtimes, and *Fighter Pilot* will continue running through the summer.

Lundin said that selling combination tickets and offering two films together has been successful. They tend to alternate the traditional 45-minute films with the DMR features on the schedule to encourage this. Speaking in defense of the DMR titles, he said, "If anyone has any doubts as the education possibilities of a DMR, we played *Polar Express* in 134 [35mm] theaters in our circuit over the holidays and we grossed $7.3 million. We played ***Polar Express 3D*** in our five IMAX screens and we grossed $2.4 million, nearly 25% of total gross. Much of that revenue came from school groups."

Panel: Development Funding

Phil Streather of **Principal Large Format** moderated the session on raising development money for LF projects, and named four sources for such funding: Institutions and grants, companies within the film community, angel investors, and self funding. Streather said he has used the last three of these sources. To raise the $9 million budget for ***Bugs!***, he spent $250,000 of his own money. "In this game, you do end up having to put your money where your mouth is as an independent producer. That also helps in looking for the other [funds]."

Angels are "nice rich people" who participate in these projects "to make them marginally more interesting to talk to at dinner parties. They can afford to lose the money, which is why they're giving it to you in the first place. They sign that check for £80,000 (US$140,000), they're absolutely not expecting to see it again...but they're going to have a jolly good ride doing it, and you're going to speak to them every couple of months and tell them how it's going, and if you give them the money back, they'll cry and thank you."

He said his projects had relied on self funding and angels, and had not used institutional or grant money, so he introduced Valentine Kass of the National Science Foundation so speak about that source.

Kass is program director for Informal Science Education in NSF's division of

*(see **LFCA** on page 10)*

Fotokem's Andrew Oran.

*(from **LFCA** on page 9)*

Elementary, Secondary, and Informal Eduction. The program funds many types of projects that promote science literacy, including television and radio programs as well as museum exhibits and LF films. The foundation has given $35 million to 29 LF projects over the last 14 years.

NSF provides planning grants and production grants. The former are limited to $75,000, and must be applied for by a U.S. institution, although non-U.S. institutions can partner with U.S. applicants. Only one planning grant can be given to any single project, and receiving a planning grant does not guarantee getting a full production grant.

All proposals are evaluated on two basic criteria: intellectual merit and broader impact. The ISE is trying to "push the envelope...the frontiers of science education. We don't want to see the same thing. We want to push you all to be creative." Admitting that the process of applying for NSF grants is "not for the faint of heart," Kass referred her listeners to the NSF Web site, www.nsf.gov, for details about applying for grants, which is an entirely online process. She proudly pointed out that even though the ISE gets only 1% of the NSF's $5 billion budget, the program, and IMAX films specifically, are mentioned on the foundation's home page.

Meg Wilson is Imax Corporation's senior vice president of filmed entertainment. She said when she heard that the panel would be about development financing, she thought, "That's not very interesting; I just do a check request." This got a big (and undoubtedly somewhat envious) laugh from the audience. She somewhat sheepishly admitted to having "a significant amount of money to give away," adding that many of the films currently in development and production had originated outside Imax, and that the company welcomes pitches from outside producers.

But Wilson admitted that "Imax is probably not for everybody...but as long as it's an educational movie with a strong entertainment component" they would be interested. Streather asked what the company needs to see in a pitch. Wilson said they're informal, and only need "a good idea," not a big power point presentation. But, she added, producers should be prepared to give Imax the distribution rights, and "be willing to let us market your film in a way that some people may consider to be extravagant."

Jan Wieringa produced ***Texas: The Big Picture***, the first LF film made by an advertising agency. She pointed out that ad agency clients are constantly looking for different ways to reach their audience, and this let her to think of LF films as "branded entertainment." In looking for new projects, she approached directors she had worked with before, like David Fincher (*Fight Club*), Ridley Scott (*Gladiator*), and David Lynch (*Blue Velvet*) and asked them if they'd consider directing an LF film. "Without exception, everybody said, Yes."

With the input of these directors, she developed a slate of nine or ten ideas that she took to angels ("[Phil] said '*nice* rich people;' I would just say, 'rich people'"] and ad agencies, presenting them as branded entertainment concepts. For her ***Peace Works*** concept (which she first presented at the 2004 LFCA conference), the **Art Center College of Design** in Pasadena, CA, became a partner, and gave her a small amount of development money. She set up her company as a charitable 501(c)3 organization, and asked her contacts for donations. Such small grants have been able to allow her to continue.

Wieringa said that another project she is developing, about air races, is close to obtaining a corporate sponsor. She expects that a third project, on the imagination, which will be directed by David Lynch, will be funded through an advertising agency. Several have expressed interest in providing some development money and taking it to major corporate clients.

Streather closed by pointing out that to start looking for development funds, a producer needs a detailed, 10–15-page treatment for the film, a budget, and a shooting schedule. Working out these three documents "really focuses the mind," because it forces you to make pragmatic decisions about crew, locations, timing, and other factors. He stressed the importance of using people familiar with LF production to draw up the budget: "it's not a simple thing to do."

Development Funding panel (l. to r.): Valentine Kass, Phil Streather, Meg Wilson, Jan Wieringa.

Premiering: *Charlie and the Chocolate Factory: The IMAX Experience*

Acclaimed director **Tim Burton** brings his vividly imaginative style to the beloved **Roald Dahl** classic ***Charlie and the Chocolate Factory***, about eccentric chocolatier Willy Wonka (**Johnny Depp**) and Charlie Bucket (**Freddie Highmore**), a good-hearted boy from a poor family who lives in the shadow of Wonka's extraordinary factory.

"For nearly fifteen years, no one has seen a single worker going in or coming out of the factory, or caught a glimpse of Willy Wonka himself, yet, mysteriously, great quantities of chocolate are still being made and shipped to shops all over the world.

"One day Willy Wonka makes a momentous announcement. He will open his famous factory and reveal "all of its secrets and magic" to five lucky children who find golden tickets hidden inside five randomly selected Wonka chocolate bars."

Produced by **Zanuck Company/Plan B**, distributed by **Warner Bros. Pictures**. Directed by Tim Burton, from a screenplay by **John August** based on the book by Roald Dahl, produced by **Brad Grey** and **Richard D. Zanuck**. **Patrick McCormick**, **Felicity Dahl**, **Michael Siegel**, **Graham Burke**, and **Bruce Berman** executive produce.

Starring Johnny Depp, Freddie Highmore, **David Kelly**, **Helena Bonham Carter**, **Noah Taylor**, **Missi Pyle**, **James Fox**, with **Deep Roy** and **Christopher Lee**. Rated PG.

The film has been converted to 15/70 by **Imax Corporation** with its DMR process.

Book Review: *3D Filmmakers* by Ray Zone

Scarecrow Press, 192pp, paper, US$35.00

Reviewed by James Hyder

Ray Zone is well known in LF circles as one of the most knowledgeable writers and journalists on the topic of 3D. He has written for the *Los Angeles Times, American Cinematographer,* and the *Hollywood Reporter*. His new book, *3D Filmmakers*, is the latest in the Filmmaker Series published by **Scarecrow Press**.

The book is a collection of interviews with 21 3D filmmakers whose work spans more than half a century, from Arch Oboler, writer and director of 1952's *Bwana Devil*, which launched the 3D craze of the 1950s, to **James Cameron**, whose second 3D LF film, ***Aliens of the Deep***, opened earlier this year.

Oboler and several other pioneering filmmakers date from Hollywood's brief flirtations with 3D in the 1950s, 1970s, and 1980s, but the majority of interviewees will be familiar names to readers in the LF industry: **Stephen Low**, **Sean Phillips**, **Ben Stassen**, **Howard Hall**, and others.

The Hollywood filmmakers are an interesting group of characters whose most interesting tales relate the difficulty of getting the money to make and show their films in 3D. Several resorted to making soft-core porn (such as 1969's *The Stewardesses*) and black exploitation films. While making no apologies for their subject matter, they speak of their passion for 3D in virtually the same terms as their latter-day colleagues such as Low and Stassen.

The LF filmmakers don't discuss anything as colorful as pornography, but cinematographer **James Neihouse**, producer **Toni Myers**, and astronaut **Brian Duffy** provide interesting insights into the complexities of making a 3D LF film on the International Space Station. And **James Cameron** and **Vince Pace** talk about building a digital 3D camera system for ***Ghosts of the Abyss***.

Zone and his subjects love to discuss technical details of 3D filmmaking. Theories on how and when to use convergence abound, as do discussions of lenses, film stocks, and mirror rigs. But they also touch on the aesthetics of 3D filmmaking, such as how to move the camera and how to edit, and they recount war stories from the field.

Zone is well prepared for the interviews, demonstrating voluminous knowledge of his subjects' films and histories. But most of the conversations have an easygoing tone in which one can sense mutual respect as well as the pleasure of discussing an arcane topic with another initiate. Zone also seems to have seen just about every 3D film ever made, which is likely to inspire a certain degree of jealousy in some readers.

Lewis Carroll's Alice famously asked, "What is the use of a book without pictures or conversations?" She would only be half satisfied in this book, for although it consists of nothing but conversations, it contains no pictures at all. This is unfortunate in a work dealing visual media, although not uncommon in specialized books from small presses.

Also absent are the dates on which the interviews were conducted. This is not a major flaw, but there are several temporal references whose context would be clarified if the timeframe of the conversation were known.

Many in the LF industry, particularly on the production side, will enjoy *3D Filmmakers*, but it is not a book for the general reader, or those not already well versed in 3D terms and technology. Zone's expertise in the field allows him to delve into depths that a lesser interviewer could not achieve, but he doesn't stop to explain for the benefit of his readers any of the technical terms he and his subjects are using. The foreword briefly defines a few key terms such as "interaxial" and "convergence," but after that the reader is on his own. This reviewer flatters himself that he is not entirely ignorant of the general principles of stereoscopy, but will admit coming across several passages he found hard to understand. (Zone tells *LFX* that he may produce a CD version that might include additional material to clarify some of the more arcane details.)

Despite this, *3D Filmmakers* is a worthy addition to the bookshelf of anyone involved in the LF industry or interested in 3D technology generally.

Filming in Patagonia for *Dinosaurs 3D*

*(from **DINOSAURS** on page 1)*

it would control us, not the other way around.

Standing next to the Argentinosaurus, in a permanently threatening pose, was the skeleton of a Giganotosaurus Carolinii, another superlative creature, a predator larger than the famous T. rex. It was dwarfed by its neighbor, but remained very impressive, both for its obvious ferocity and the fact that I would be barely more than a mouthful in its six-foot-long jaws. This was my first direct contact with the monster, after researching and writing about it for months. Just seeing it near one of its potential prey told me more than pages of text could have. This was one point that we could convey to the audience without a word: meaning in its purest form, universal and accessible to all. In short, the experience was the essence of the LF medium.

Over the weeks that followed in this scouting trip, we traveled across miles and miles of locations, each surpassing the last in terms of beauty, grandeur, and strangeness. Patagonia looks like no other place on Earth. Our minibus turned into a classroom, lecture hall, library, and multimedia studio with computers running cinematics (animated storyboards) and slide shows.

I had endless discussions with Rodolfo about dinosaurs. He patiently answered thousands of questions about these amazing creatures, often replacing my misconceptions with scientific facts and theories that were much more interesting. This field evolves incredibly quickly. Recent years have seen many discoveries that led to radically new theories about dinosaurs. Every week something new pops up and is eagerly taken up by those media that never get enough dinosaur stories (which means pretty much all media).

We were searching for places in which we could watch our computer generated monsters evolve. Patagonia's Neuquen Province is not only a major discovery ground for dinosaurs but also features scenery that still looks like the environment of the Mesozoic. The otherworldly-looking Araucaria trees, for instance, have not changed much since the days when they were a food source for Argentinosaurs.

But a herd of 115-foot (35-meter)-long dinosaurs, each one with the mass of a *herd* of elephants, needs room, to say the least. So we needed vast stretches of mostly flat, grassless ground, with many other characteristics that proved to be much rarer than we had expected. We found all that we needed and more, but it took us every minute of every scouting day to see all the potential locations.

We also needed to locate spots in which to place other specimens we wanted to show. Some places were so perfect it seemed that if we waited long enough, dinosaurs would walk into view.

Back home in Quebec, we prepared the shoot in about three weeks, record time considering the complexity of the movie. With **Richard Bergeron**, our art director and lead CGI artist, I finished storyboarding the Patagonian scenes just before boarding the Toronto-Buenos Aires flight. I completed my previz edit on the computer in the production office we had established in the museum, where we would finish our Patagonian shoot after 30 days of adrenaline, joy, and all that comes with this type of adventure.

The remains of an Argentinosaurus on display in the Carmen Funes Museum in Argentina

Our first hurdle came early. We were treated to some unexpected and inexplicably complex Argentinian customs concepts as well as some surprising commercial practices, all within legal limits it must be said, but also all at the very limit of sanity. I'll pass over the details of the week-long ordeal Carl Deschênes went through in Buenos Aires, and just

Shy High Entertainment (2)

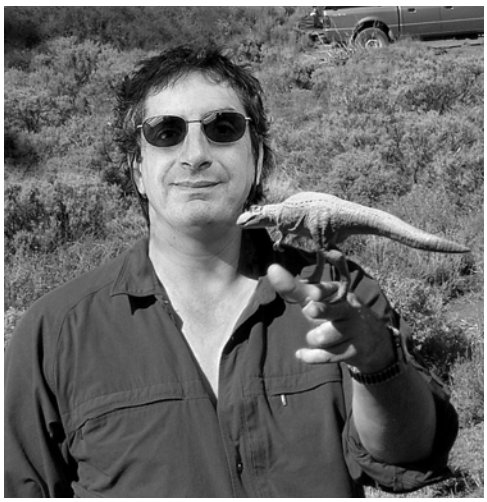
share with you the vision of the Imax Solido 3D camera being delivered to us by armed guards at night, after an exercise that left our Argentinian brokers puzzled and exhausted.

Once started, the shoot went pretty well and, thanks to a relentless sun, we made up the lost time. Technical problems were minimal, or made to look so by **Dylan Reade** and **Stewart McFarlane**. They were a blessing and we were privileged to have them.

Working deep in the outback of Patagonia with a heavy stereoscopic camera and a 45-foot (14-meter) crane is an act of faith. Add to that the challenge of working with invisible animals that will be added in post production. The amazing thing is that animals still get all the attention, *even when they're not there*. Bill and I (and Richard, who will animate the creatures) had to constantly imagine where they would be in the picture. I would discuss their behavior with Rodolfo, block their actions and time them, tell all that to the crew, and then let the dinosaurs come to life for the length of the shot. And each time Richard unraveled his rope models on the ground or planted a stake as tall as the shoulder of an Argentinosaur, we would be amazed once more at the sheer size of these giants and at the immense space we had to give them to move. They were land whales.

We soon became pretty good at working with invisible animals, large and small. At Los Gigantes, a wonderful site with small island-sized pillars of stratified burgundy rock emerging from deep blue water, Bill was panning the camera to track a giant Quetzalcoatlus female flying toward her nest on top of one of the rock pillars. At one point, he slowed the camera movement noticeably before resuming the initial speed and stopping on the perfect frame. I told him that the movement had been kind of hesitant at mid-shot. He calmly replied that the flying reptile had glided on her wing for a couple seconds before flapping and regaining her aim. He had visualized this move while shooting, and even though it would mean changing our planned animation, he was right.

These shoots are draining, whether they go well or not. The equipment is heavy. The landscape is often as rough as it is beautiful. On perfectly flat and level ground it takes four people to move the Solido 3D camera. It is modeled after an old bank safe and is carried with four rods that can be screwed into its body. One day we carried it down a 50° slope to shoot a waterfall, the kind of place our Giganotosaur would frequent in its Cretaceous spare time. Just moving the camera took ten people. The next day, I had the dolly overhanging a cliff. And the day after that, we trekked with the Pegasus crane over a dry riverbed in the desert of Sierra Barrosa. Everything was big. The gear. The subject. The scenery. Nothing was small except the egos. It was a beautiful crew.



The author and friend.

Stereoscopy complicates a process that isn't simple to start with, especially in 15/70. But it is an extremely rewarding format. It will take the audience back 80 million years, sit them in a passing herd of Argentinosaurs to experience the thundering sound of their walk. It will put them at the brink of a Giganotosaur's nest and show them a mother rushing toward her eggs (and toward the audience!) to chase away a small feathered raptor. This is worth every effort. The "wow" factor, the "IMAX moments," the immersion, we have it all. It's a superb subject served by a superb technology.

We have stood on Cretaceous ground. The sand we picked up in our hands swirled around beasts beyond imagination 100 million years ago. If you stop while there to think about it, it turns into a transcendent, metaphysical experience. Dinosaurs ruled for 140 million years. Our species, in its current evolutionary stage, has been around for 130,000 years, less than a thousandth of that period. This explains why paleontologists are usually a modest bunch: they touch eternity every day.

It takes three days to send film from Neuquen, Argentina, to Los Angeles, but it can seem like an eternity if the local courier service is on strike. Carl created his own shipping system, taking the rolls of exposed film to the Neuquen Airport himself. From there, they went through a series of intermediaries that I never quite figured out, but they got to Los Angeles every time. The reports were extremely positive. Exposure. Movement. Subject. 3D. All good. We've lived a good life.

There's still a lot of work in front of us. Computer imagery is central to this kind of project, and we have very talented people with us. Richard, one of those modern Leonardos who is as comfortable with science and technology as with clay and watercolor, is sculpting a seven-foot Argentinosaur with impressive attention to detail. But LF is so unforgiving that the heads of our main stars, Argentinosaur and Giganotosaur, will be sculpted at an even larger scale. With all these technological advances, artists still rely on the direct contact with matter.

At the same time, the bar is set high in terms of realism, and that can only be achieved through technology. The tools have evolved a great deal and at a great pace, but the artists are more at ease with them than ever and capable of amazing us, even though we feel we've seen it all.

The premiere of *Dinosaurs 3D* in December 2006 will come quickly, there's no doubt. But, we won't notice the time passing until then, and that's a good indication that we're having fun. Hear those shrieking sounds in the distance? It's us with our superlative creatures from the past.

We're coming to a screen near you.

Marc Fafard is the scriptwriter and director of Sky High Entertainment's Dinosaurs 3D *(working title). He also wrote and directed* Vikings: Journey to New Worlds *(co-written with Jonathan Hock) and* Adrenaline Rush:

THE BIZ

LEGAL BRIEFS

*(from **BIZ** on page 5)*
pened on June 10 with ***Robots***, ***Adventures in Animation 3D***, and ***Aliens of the Deep***.

DTS changes name

Digital Theater Systems, Inc., has legally changed its name to **DTS, Inc.** The move was approved by a vote of stockholders on May 19, and took effect on May 24. According to a press release, the change "reflects the growing strength of the company's DTS brand and an expansion beyond the theater business into new markets and technologies."

In-Three/Imax suit update

Updating the status of the legal battle between **Imax Corporation** and **In-Three, Inc.**, over 2D-to-3D conversion technologies (*see The Biz, LFX, May 2005*), In-Three says it has amended its counterclaims to add claims that Imax is infringing three of In-Three's patents. It is also seeking an injunction to prevent Imax from developing a system that would infringe In-Three's patents.

'NSync lawsuit decided

A lawsuit filed by **RBFC One Inc.**, the company that produced the LF film ***'NSync: Bigger Than Live***, against **Zeeks Inc.**, the company owned by the boy band, has been decided in favor of the band.

The suit, filed in 2002, alleged that the members of the band and their representatives had breached their contract with the film's producers and had committed fraud, which led to the film performing poorly in the LF marketplace. The essence of the producers' argument was that the band and its representatives delayed the release of the film for several months past its announced release in late 2001, and then did little or nothing to promote the film while it was in theaters. RBFC claimed that the delay resulted in a loss of bookings, and the band's unwillingness to promote the film kept it from performing better in those theaters that did show it.

According to the opinion issued by Judge **Douglas F. Eaton** of the U.S. District Court for the Southern District of New York, as problems arose during the production process, producer **Linda Nelson** failed to notify the band that they were in breach of contract using the procedures spelled out in the production contract. Since the producers did not act while the alleged breaches were occurring, they had no basis to sue more than a year later, the judge ruled.

The band's company has filed for an injunction to require RBFC to account for and turn over all prints and other materials. This order was granted, but has been stayed, pending an appeal of the full decision filed by RBFC in late June 2005.

'NSync: Bigger Than Live

According to *LFX*'s records, *'NSync: Bigger Than Live* played at 46 theaters between February 2001 and November 2002. As of July 2002, the date of the last weekly box office report received from the producers, the film had grossed $1.8 million.

Regal settles ADA suit

Regal Entertainment Group has settled a lawsuit filed by the U.S. Justice Department for violating requirements of the Americans with Disabilities Act with respect to placement of wheelchair seating in stadium-style movie theaters. Under the terms of the consent agreement, Regal's "current and future stadium-style theaters will provide improved lines of sight for persons who use wheelchairs" and in 1,000 existing theaters Regal will move wheelchair seating farther from the screens.

Regal is the largest theater chain in the world, with 6,300 screens, including 15 IMAX theaters.

PERSONNEL

Burtt leaves Lucas for Pixar

Ben Burtt, sound designer for all six of the ***Star Wars*** films, whose LF credits include directing ***Blue Planet***, co-directing ***Destiny in Space***, and sound designing or writing several other films, has moved from **LucasFilm** to **Pixar**, according to an article in the *Post Standard* of Syracuse, NY. Telling reporter Joan Vadeboncoeur that "George [Lucas] hasn't announced officially what his next projects are," he decided that he was "at a point of change." The four-time Oscar winner didn't say what he'd be doing at the animation studio that was once part of LucasFilm.

Pennella marries

Antonietta Pennella of **nWave Pictures Distribution** in Greenwich, CT, was married in June. Her new last name is Monteleone.

Really Big Film Co.

*(from **GSTA** on page 1)*

screenings will be followed by a 2D screening of the same film, to permit 2D theater operators to evaluate their effectiveness in that format. Also being shown is a newly revised version of ***Zion Canyon Treasures***. (The three most recent DMR films, ***Robots***, ***Batman Begins***, and ***Charlie and the Chocolate Factory***, will not be shown.)

Professional development sessions will cover such topics as "Framing the Future of GSTA," "Award-Winning Marketing Strategies," "Sponsorship Gap," "Grassroots Marketing," "School Marketing," and a session on digital technology.

The GSTA Awards ceremony will present awards for film and theater marketing and for achievement in several film categories: Best Cinematography, Best Soundtrack, and Best Film for Learning. The Best Film Award has been split into two categories this year: Best Film Originally Produced Exclusively for Giant Screen Theaters and Best Film Originally Produced Non-Exclusively for Giant Screen Theaters, (i.e. DMR films). Also new this year will be an award for Best Educational Program for a Film Originally Produced Non-Exclusively for Giant Screen Theaters.

Registration is available online at www.giantscreentheater.com. The deadline for the lowest registration fee has passed. Until Aug. 19 the fees are US$900 for members and $1,500 for non-members; after that the cost is $1,200 for members and $1,650 for non-members.

GSTA 2005 Conference and Trade Show

New Films	**Distributor**
Wild Safari 3D	nWave Pictures
Aliens of the Deep 3D	Buena Vista Pictures
The Polar Express 3D	Warner Bros. Pictures
Magnificent Desolation: Walking on the Moon 3D	Imax Corporation
Fighter Pilot: Operation Red Flag	K2 Communications
Mystery of the Nile	MacGillivray Freeman Films

Films in Production	**Production company**
Big Wave Hunters	Deep Sea Films
Deep Sea 3D (formerly Denizens of the Deep)	Imax Corporation
Dolphins 3D	3D Entertainment
Greece: Secrets Of The Past	MacGillivray Freeman Films
Harry Potter And The Goblet Of Fire	Warner Bros.
Orca: Killer Whales	Graphic Films
Ride With Cowboys	Trinity Films
Roving Mars	Walt Disney Company
Sea Monsters 3D	National Geographic Films
Sonicvision	American Museum of Natural History
Water Planet	MacGillivray Freeman Films
Wetlands	MacGillivray Freeman Films
Wired To Win (formerly *Brain Power*)	Partners HealthCare

Films In Development	**Production company**
Alps: Giants Of Nature	MacGillivray Freeman Films
Animalopolis	Graphic Films
Ansel Adams	Principal Large Format
Beyond The Great Wall	SK Films
Bugs 2	Principal Large Format/SK Films
Carriers	SK Films
Cellwars	SK Films
Chronos II	Chronos Films
Dinosaurs!	Maryland Science Center
Earth Impact!	Harvard-Smithsonian Center for Astrophysics
Great White 3D	Principal Large Format/SK Films
Humpback Whales	MacGillivray Freeman Films
Mummies	Giant Screen Films
Patagonia: South America's Untamed Wilderness	Truett Latimer Productions
Space Journey	MacGillivray Freeman Films
Stephen Hawking's Beyond The Horizon	Universe Partners
The Ice Age	Giant Screen Films

LF Theater Inventory, Summer 2005

As of July 1, 2005

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		**6**
GOTO		20					**20**
IMAX	2	38	44	4	158	1	**247**
IWRK		21	7		22	1	**51**
KINO		2	2		5		**9**
MEGA	1	3	5	1	17		**27**
Other		7	9		4		**20**
Total	**3**	**93**	**68**	**5**	**209**	**2**	**380**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2			**2**
	Total		**2**		**1**	**3**
Asia/Pac	8/70	5		6	21	**32**
	10/70			2	18	**20**
	15/70	10	6	2	23	**41**
	Total	**15**	**6**	**10**	**62**	**93**
Europe	8/70	3	5	5	10	**23**
	15/70	15	13	5	12	**45**
	Total	**18**	**18**	**10**	**22**	**68**
Middle East	8/70		1			**1**
	15/70		3		1	**4**
	Total		**4**		**1**	**5**
North America	8/70	7	9	1	27	**44**
	15/70	28	45	4	88	**165**
	Total	**35**	**54**	**5**	**115**	**209**
South America	8/70				1	**1**
	15/70				1	**1**
	Total				**2**	**2**
World	8/70	15	15	12	60	**102**
	10/70			2	18	**20**
	15/70	53	69	11	125	**258**
	Total	**68**	**84**	**25**	**203**	**380**

* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Magnificent Desolation: Walking on the Moon 3D

Playtone, Imax Corporation; distributor: Imax Corporation; director: Mark Cowen; cinematographer: Sean Phillips; producers: Tom Hanks, Gary Goetzman, Chris Cowen; script: Tom Hanks, Mark Cowen; executive producers: Hugh Murray, Mark Herzog. Narrator: Tom Hanks. 3D. ***Release: Sept. 23, 2005.***

– Principal photography is complete.
– CGI and visual effects work is under way.

Wired to Win (formerly *Brain Power*)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: December 2005.

– May: Filmed cyclists training in the French Alps, and at an MRI facility in France.
– nWave is producing CGI.
– **Editing is under way.**

Roving Mars (formerly *Mars*)

White Mountain Films, Kennedy Marshall Company; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producers: Frank Marshall, Scott Swofford. Release Jan. 27, 2006.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: February 2006.

– Filming is complete. Post production is under way.

Deep Sea 3D (formerly *Denizens of the Deep*)

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

– April: Filmed in Hawaii.
– June: Filmed in North Carolina.
– **July: Bahamas.**
– **August: Gulf of Mexico.**
– **September-October: British Columbia.**

Wetlands (wt)

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; writers: Glen Pitre; executive producer: L. Ron Forman. Release: June 2006

– April-May: Principal photography in Louisiana.
– **Principal photography is complete. Post production has begun.**

Ride With Cowboys (wt)

Trinity Films; distributor: tba; director: Harry Lynch; cinematographer: Rodney Taylor; writers: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: Summer 2006

– April: Filmed gauchos (native cowboys) in the Corrientes region of Argentina.
– May: Filmed cowboys at the Four Sixes ranch in northwest Texas.
– June: Filmed in Spain and Morocco.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2006.

– June: Filmed a re-creation of the Montgolfier brothers' first hot air balloon ascension in France.

Dinosaurs of Patagonia 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Release: December 2006.

– Principal photography is complete. CGI is under way.

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Late 2006.

– Summer: Will shoot in southern Hemisphere, possibly at Tahiti, Tasmania, Chile, South Africa, or Easter Island.

Dolphins 3D

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: Francois Mantello. 3D. Release: Early 2007.

– June: Filmed in the Bahamas.

Not shooting this month:
Stephen Hawking's Beyond the Horizon.
Island of a Thousand Voices: New Guinea
Journey Across India
We The People
Man-Eating Sharks
Wonders of the Great Lakes
Wings Over the Wilderness

Filming Ride With Cowboys *in Patagonia. Top left: two beaquenos (left) watch playback with writer Jasper Wynn (center) and DP Rodney Taylor (right). Top right: Director Harry Lynch and Taylor wait for the light. Bottom. Key grip Jim Sanfillipo (left) and tech Rocky Babcock adjust the Libra head.*

Photos © 2005 by Trinity Films

THE *LF EXAMINER* INDEX

May-June 2005

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 29.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
5/5/2005	AOTD	175,657	4,932,049			4,932,049	14	22		22
	SpaceSta	157,389	59,267,686	59,097	25,029,709	84,356,138	160	12	13	25
	Bugs	90,223	15,354,838	38,142	7,807,393	23,162,231	113	20	15	35
	Pulse	45,195	8,382,216	16,485	4,548,818	12,931,034	132	12	6	18
	Trex	38,662	50,541,716	41,513	38,576,716	89,135,426	338	3	6	9
	HaunCast	24,000	10,679,165	30,000	18,096,344	28,775,509	219	5	8	13
	AR	23,495	9,388,599	31,485	6,229,430	15,618,029	131	6	11	17
	Galapago	8,712	14,796,042	22,143	7,189,931	21,990,785	286	3	2	5
	AlienAdv	7,000	4,822,966	20,000	14,696,355	19,519,321	298	2	7	9
	GOTA	6,541	16,710,203		5,396,531	22,106,734	108	1		1
	YBS	2,571	6,733,562			6,733,562	71	2		2
	E3D	2,500	7,068,050	15,000	32,526,678	39,594,728	323	1	7	8
	CTPA	886	3,880,432		2,893,124	6,774,483	202	1		1
5/12/2005	AOTD	184,712	5,116,761			5,116,761	15	23		23
	SpaceSta	128,371	59,387,187	2,028	25,031,737	84,471,142	161	12	14	26
	Bugs	78,066	15,432,182	46,723	7,853,395	23,285,577	114	22	12	34
	Pulse	41,248	8,423,464	17,455	4,566,273	12,989,737	133	12	6	18
	Trex	39,433	50,584,107	37,658	38,614,374	89,216,484	339	3	8	11
	AR	20,895	9,409,494	33,969	6,263,399	15,672,893	132	6	11	17
	HaunCast	20,000	10,699,165	28,000	18,124,344	28,823,509	220	5	8	13
	Galapago	10,822	14,806,864	4,536	7,194,467	22,001,948	287	3	2	5
	GOTA	9,234	16,719,437		5,396,531	22,115,968	109	1		1
	AlienAdv	7,500	4,830,466	21,000	14,717,355	19,547,821	299	2	7	9
	E3D	2,600	7,070,650	16,000	32,542,678	39,613,328	324	1	7	8
	YBS	2,510	6,736,199			6,736,199	72	2		2
	CTPA	927	3,881,359		2,893,124	6,774,483	203	1		1
5/19/2005	AOTD	193,010	5,309,771			5,309,771	16	23		23
	SpaceSta	148,213	59,539,493	70,316	25,102,053	84,704,718	162	12	12	24
	Bugs	64,570	15,496,752	42,410	7,895,805	23,491,900	115	18	17	35
	Pulse	44,265	8,467,729	20,965	4,587,238	13,054,967	134	12	6	18
	Trex	40,679	50,624,551	17,532	38,631,906	89,274,667	340	3	6	9
	HaunCast	21,000	10,720,165	27,500	18,151,844	28,872,009	221	5	8	13
	AR	19,475	9,428,969	32,844	6,296,243	15,725,212	133	6	11	17
	GOTA	10,418	16,729,855		5,396,531	22,126,386	110	1		1
	AlienAdv	7,000	4,837,466	20,000	14,737,355	19,574,821	300	2	7	9
	Galapago	3,714	14,810,291	43,486	7,237,953	22,048,596	288	3	3	6
	YBS	2,821	6,739,118			6,739,118	73	2		2
	E3D	2,500	7,073,150	14,500	32,557,178	39,630,328	325	1	7	8
5/26/2005	AOTD	165,612	5,475,383			5,475,383	17	20		20
	SpaceSta	147,895	60,421,913	59,868	25,700,735	86,195,145	163	11	12	23
	Bugs	70,705	15,585,232	94,085	8,079,721	23,664,953	116	20	19	39
	Trex	36,264	50,660,815	15,797	38,647,703	89,329,171	341	3	7	10
	HaunCast	20,000	10,740,165	27,000	18,178,844	28,919,009	222	5	8	13
	GOTA	9,859	16,739,714		5,396,531	22,136,245	111	1		1
	Galapago	7,839	14,818,130	26,722	7,264,675	22,089,115	289	2	3	5
	AlienAdv	6,900	4,844,366	19,000	14,756,355	19,600,721	301	2	7	9
	E3D	2,350	7,075,500	14,350	32,571,528	39,647,028	326	1	7	8
	YBS	1,067	6,739,961			6,739,961	74	2		2
6/2/2005	AOTD	166,602	5,641,985			5,641,985	18	21		21
	SpaceSta	142,939	60,568,168	26,081	25,726,816	86,351,467	164	10	11	21
	Trex	82,726	50,744,234	57,517	38,705,220	89,489,757	342	6	8	14
	Bugs	74,898	15,661,496	95,154	8,206,819	23,868,314	117	18	22	40
	Pulse	50,112	8,558,325	15,487	4,621,246	13,179,571	136	11	6	17

Wk Ending	Title	Dom Gross		Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	AR	25,010		9,476,163	31,485	6,356,673	15,832,836	135	7	11	18
	HaunCast	19,500		10,759,665	25,000	18,203,844	28,963,509	223	5	8	13
	GOTA	10,451		16,750,165		5,396,531	22,146,696	112	1		1
	Galapago	7,136		14,825,746	24,793	7,289,468	22,119,001	290	3	3	6
	AlienAdv	6,800		4,851,166	18,000	14,774,355	19,625,521	302	2	7	9
	E3D	2,400		7,077,900	13,750	32,585,278	39,663,178	327	1	7	8
	CTPA	612		3,883,941		2,893,265	6,777,503	207	1		1
	YBS	206		6,740,185			6,740,185	75	1		1
6/9/2005	SpaceSta	147,669		60,757,697	81,210	25,808,026	86,631,770	165	12	13	25
	AOTD	145,480		5,787,465			5,787,465	19	21		21
	Trex	75,283		50,819,518	234,802	38,940,022	89,793,461	343	5	7	12
	Pulse	53,465		8,611,790	17,458	4,638,704	13,250,494	137	11	6	17
	Bugs	51,138		15,716,105	86,007	8,300,062	24,016,167	118	15	21	36
	AR	33,119		9,509,282	28,778	6,385,451	15,894,733	136	7	11	18
	HaunCast	19,000		10,778,665	24,000	18,227,844	29,006,509	224	5	8	13
	GOTA	11,973		16,762,138		5,396,531	22,158,669	113	4		4
	Galapago	7,746		15,156,349	82,102	7,371,570	22,530,363	291	1	3	4
	AlienAdv	6,700		4,857,866	17,500	14,791,855	19,649,721	303	2	7	9
	E3D	2,300		7,080,200	12,750	32,598,028	39,678,228	328	1	7	8
	CTPA	1,757		3,885,698		2,986,967	6,872,882	208	3		1
	YBS	1,202		6,741,350			6,741,350	76	1		1
6/16/2005	SpaceSta	162,600		60,923,991	41,881	25,849,907	86,848,049	166	8	11	19
	AOTD	121,527		5,908,992			5,908,992	20	21		21
	Trex	92,301		50,918,664	47,279	38,987,301	89,949,682	344	5	8	13
	Bugs	62,618		15,785,319	90,628	8,392,088	24,177,407	119	15	21	36
	HaunCast	20,000		10,798,665	22,000	18,249,844	29,048,509	225	5	8	13
	GOTA	17,653		16,779,791		5,396,531	22,176,322	114	4		4
	AlienAdv	6,500		4,864,366	18,000	14,809,855	19,674,221	304	2	7	9
	Galapago	5,252		15,159,583	26,704	7,398,274	22,558,182	292	1	3	4
	E3D	2,250		7,082,450	13,000	32,611,028	39,693,478	329	1	7	8
	CTPA	1,060		3,886,758		2,986,967	6,873,725	209	1		1
	YBS	991		6,742,416			6,742,416	77	1		1
6/23/2005	SpaceSta	162,150		61,116,463	42,201	25,892,108	87,065,132	167	7	13	20
	AOTD	94,118		6,003,110			6,003,110	21	21		21
	Trex	86,434		51,004,703	55,880	39,043,181	90,087,365	345	4	8	12
	Pulse	53,445		8,716,383	16,741	4,670,290	13,386,673	139	11	6	17
	Bugs	52,939		15,841,130	79,092	8,465,029	24,306,159	120	15	20	35
	AR	41,154		9,587,224	21,978	6,432,820	16,020,044	138	8	9	17
	HaunCast	21,000		10,819,665	21,500	18,271,344	29,091,009	226	5	8	13
	GOTA	16,886		16,796,677		5,396,531	22,193,208	115	3		3
	AlienAdv	6,600		4,870,966	17,500	14,827,355	19,698,321	305	2	7	9
	Galapago	3,829		15,163,411	15,743	7,414,017	22,577,871	293	1	3	4
	E3D	2,300		7,084,750	12,000	32,623,028	39,707,778	330	1	7	8
	YBS	503		6,742,819			6,742,819	78	1		1
	CTPA			3,886,758		2,986,967	6,873,725	210			
6/30/2005	SpaceSta	190,266		61,329,918	61,912	25,954,020	87,382,224	168	9	11	20
	Trex	100,171		51,113,953	62,543	39,105,724	90,286,104	346	4	10	14
	AOTD	97,337	23	6,100,447			6,100,447	22	21		21
	Pulse	61,784		8,778,167	17,478	4,687,768	13,465,935	140	10	6	16
	Bugs	61,151		15,902,281	80,255	8,549,442	24,438,565	121	14	18	32
	AR	54,685		9,641,909	27,885	6,460,705	16,102,614	139	10	10	20
	GOTA	16,840		16,813,517		5,396,531	22,210,048	116	3		3
	AlienAdv	6,500		4,877,466	17,650	14,845,005	19,722,471	306	2	7	9
	Galapago	2,756		15,166,167	35,623	7,449,640	22,618,637	294	2	3	5
	E3D	2,500		7,087,250	12,500	32,635,528	39,722,778	331	1	0	8
	HaunCast	2,200		10,841,665	23,000	18,294,344	29,136,009	227	5	8	13
	YBS	400		6,743,331			6,743,331	79	1		1
	CTPA			3,886,758		2,986,967	6,873,725	211			

Bookings: Summer 2005 by Film

907 bookings of 107 films in 276 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close
Africa	Jersey City	8/1/05	9/5/05
	Nuremberg	12/15/01	6/05
	Toronto OP	**6/1/05**	**8/31/05**
AIA3D	**Bradford**	**2/12/05**	**7/28/05**
	Bristol	4/22/05	10/22/05
	Kuwait City	2/19/05	2/18/06
	Sydney WBS	**6/23/05**	
AIWC	Houston MNS	6/24/05	9/30/05
	Malta	7/1/04	6/30/05
	Tijuana	7/1/05	1/31/06
AJ	Boston MOS	2/18/05	6/17/05
	Houston MNS	**5/27/05**	**8/14/05**
	Kuwait City	11/25/03	6/14/05
Alamo	San Antonio 2D		
Alaska	Atlanta FMNH	4/1/05	6/25/05
	Berlin Disc	8/23/04	
	Hague	10/15/04	6/26/05
	Nuremberg	1/1/04	6/30/05
	Rochester Cmk	1/21/05	
	Sioux Falls	5/28/05	9/30/05
	Vancouver Imx	5/6/05	10/6/05
ALBT	Barcelona	11/27/03	
	Harrisburg	2/1/05	6/17/05
	Karlshamn	2/1/05	2/28/06
	Lucerne	2/1/04	9/15/05
	Speyer Imax	9/18/03	
	Syracuse	7/10/04	
	Toronto OP	**6/1/05**	**8/31/05**
	Vienna LFC	7/1/04	8/14/05
AlienAdv	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/05
	Glasgow	3/1/05	12/31/05
	Kansas City Sci	3/1/05	9/30/05
	Madrid	4/2/03	6/30/05
	Moscow	8/1/04	7/31/05
	Vienna LFC	3/23/05	8/23/05
AllAcces	Atlantic City	5/13/05	6/30/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
	Nuremberg	11/4/04	11/3/05
Antarc	Hastings	9/1/04	8/30/05
AOTD	Apple Valley Imx	1/28/05	7/05
	Boston NEA	1/28/05	1/06
	Buford Reg	1/28/05	7/05
	Charleston SC	1/28/05	7/05
	Chicago Imx	1/28/05	7/05
	Cincinnati NA	1/28/05	7/05
	Dallas Cmk	1/28/05	7/05
	Davenport	1/28/05	7/05
	Dearborn	1/28/05	6/05
	Denver CC Reg	1/28/05	7/05
	Dublin Reg	1/28/05	9/05
	Fort Worth	1/28/05	7/05
	Garden City	5/6/05	7/05
	Grand Rapids JLT	1/28/05	7/05
	Hampton	1/28/05	7/05
	Indianapolis Imx	8/19/05	7/05
	Irvine Reg	8/19/05	7/05
	Lehi	6/17/05	7/05
	Los Angeles Loe	8/19/05	7/05
	Louisville NA	1/28/05	7/05
	Lubbock	7/29/05	7/05
	Myrtle Beach	7/1/05	7/05
	Nashville Reg	1/28/05	7/05
	Natick JF	1/28/05	7/05
	New Rochelle Reg	1/28/05	7/05
	New York Loe	1/28/05	7/05
	Ontario Reg	8/19/05	7/05
	Philadelphia	4/1/05	7/05
	Pittsburgh Cmk	**7/14/05**	**12/05**
	Providence Imx	1/28/05	7/05
	Reading JF	1/28/05	7/05
	Richmond SMV	**6/05**	**9/05**
	Sacramento Imx	1/28/05	7/05
	San Antonio 3D	1/28/05	1/06
	San Francisco Loe	1/28/05	7/05
	Sydney WBS	3/10/05	
	Tallahassee	8/19/05	7/05
	Tempe Imx	1/28/05	7/05
	Tulsa Cmk	4/8/05	7/05
	Valencia Spn	8/19/05	7/05
	West Nyack Imx	1/28/05	7/05
	White Plains NA	1/28/05	7/05
Apollo13	Hutchinson	2/1/05	1/31/06
	Saint Louis SC	6/3/05	7/24/05
AR	Albuquerque	3/19/05	9/19/05
	Barcelona	3/3/05	3/3/06
	Chantilly	12/15/03	12/31/05
	Charleston SC	4/1/05	9/1/05
	Corsicana	1/5/05	7/5/05
	Davenport	7/1/05	11/24/05
	Detroit SC	6/1/05	9/1/05
	Houston MNS	6/11/04	9/30/05
	Jackson MS	4/1/05	10/1/05
	Karlshamn	**9/1/04**	**6/06**
	Killeen	5/1/05	10/31/05
	Leon Exp	6/1/05	1/1/06
	Little Rock	4/1/05	6/30/05
	Madrid	3/3/05	3/3/06
	Mexico City Cin	4/22/05	9/30/05
	Paris Geo	1/15/04	7/14/05
	Sioux Falls	5/28/05	9/30/05
	Sudbury	5/2/05	1/15/06
	Toronto OSC	4/29/05	9/5/05
	Valencia Spn	9/15/04	9/14/05
BB	**Amsterdam PN**	**6/15/05**	**8/05**
	Apple Valley Imx	**6/15/05**	**8/05**
	Boise Reg	**6/15/05**	**8/05**
	Bradford	**6/15/05**	**8/05**
	Brampton FP	**6/15/05**	**8/05**
	Bristol	**6/15/05**	**8/05**
	Buffalo Reg	**6/15/05**	**8/05**
	Buford Reg	**6/15/05**	**8/05**
	Calgary FP	**6/15/05**	**8/05**
	Cathedral City	**6/15/05**	**8/05**
	Charleston SC	**6/15/05**	**8/05**
	Chicago Imx	**6/15/05**	**8/05**
	Cincinnati NA	**6/15/05**	**8/05**
	Col Springs Cmk	**6/15/05**	**8/05**
	Dallas Cmk	**6/15/05**	**8/05**
	Dearborn	**6/15/05**	**8/05**
	Denver CC Reg	**6/15/05**	**8/05**
	Dubai	**6/15/05**	**8/05**
	Dublin Reg	**6/15/05**	**8/05**
	Edmonton FP	**6/15/05**	**8/05**
	Evansville Sho	**6/15/05**	**8/05**
	Grand Rapids JLT	**6/15/05**	**8/05**
	Guadalajara Cin	**6/15/05**	**8/05**
	Halifax	**6/15/05**	**8/05**
	Hampton	**6/15/05**	**8/05**
	Hartford NA	**6/15/05**	**8/05**
	Houston Reg	**6/15/05**	**8/05**
	Irvine Reg	**6/15/05**	**8/05**
	Kansas City AMC	**6/15/05**	**8/05**
	King of Prussia Reg	**6/15/05**	**8/05**
	Langley FP	**6/15/05**	**8/05**
	Lansing JLT	**6/15/05**	**8/05**
	Lincolnshire Reg	**6/15/05**	**8/05**
	London BFI	**6/15/05**	**8/05**
	Los Angeles Loe	**6/15/05**	**8/05**
	Los Angeles NA	**6/15/05**	**8/05**
	Louisville NA	**6/15/05**	**8/05**
	Malaga Yel	**6/15/05**	**8/05**
	Manchester UCI	**6/15/05**	**8/05**
	Mexico City Cin	**6/15/05**	**8/05**
	Mississauga FP	**6/15/05**	**8/05**
	Monterrey Cin	**6/15/05**	**8/05**
	Montreal FP	**6/15/05**	**8/05**
	Moscow	**6/15/05**	**8/05**
	Nashville Reg	**6/15/05**	**8/05**
	Natick JF	**6/15/05**	**8/05**
	New Rochelle Reg	**6/15/05**	**8/05**
	New York Loe	**6/15/05**	**8/05**
	Ontario Reg	**6/15/05**	**8/05**
	Oviedo Yel	**6/15/05**	**8/05**
	Paris Gau	**6/15/05**	**8/05**
	Phoenix AMC	**6/15/05**	**8/05**
	Prague CC	**6/15/05**	**8/05**
	Reading JF	**6/15/05**	**8/05**
	Richmond FP	**6/15/05**	**8/05**
	Rochester Cmk	**6/15/05**	**8/05**
	San Antonio 2D	**6/15/05**	**8/05**
	San Francisco Loe	**6/15/05**	**8/05**
	San Jose CA	**6/15/05**	**8/05**
	Seattle PSC 2	**6/15/05**	**8/05**
	Taipei WVC	**6/15/05**	**8/05**
	Tampa Reg	**6/15/05**	**8/05**
	Tokyo Mer	**6/15/05**	**8/05**
	Toronto FP	**6/15/05**	**8/05**
	Tulsa Cmk	**6/15/05**	**8/05**
	Valencia Reg	**6/15/05**	**8/05**
	Vaughan FP	**6/15/05**	**8/05**
	West Nyack Imx	**6/15/05**	**8/05**
	White Plains NA	**6/15/05**	**8/05**
	Woodridge Cmk	**6/15/05**	**8/05**
Bears	Stockholm	12/3/04	12/3/05
Beavers	Alamogordo	2/1/05	8/30/05
	Houston MNS	6/1/05	5/31/06
	Kuwait City	6/15/05	8/12/05
	London ONT	4/1/05	3/31/06
	New York AMNH	4/15/05	

Film	Theater	Open	Close
BP	Dallas SP	2/13/05	6/1/05
	Houston MNS	8/1/05	8/31/05
Bugs	Albany GA	12/3/04	12/1/05
	Amneville	**5/1/04**	**11/1/05**
	Atlanta FMNH	2/12/05	8/1/05
	Baltimore	**5/27/05**	**6/23/06**
	Berlin CS	4/8/04	12/1/05
	Berlin Disc	10/18/03	11/1/05
	Birmingham UK	2/12/05	8/12/05
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/06
	Galveston	5/23/03	5/23/06
	Glasgow	9/26/03	4/06
	Hague	**10/11/04**	**6/26/05**
	Harrisburg	**2/28/04**	**6/30/05**
	Katowice CC	**3/21/05**	**9/30/05**
	Kurume	**4/13/05**	**7/10/05**
	Kuwait City	**6/16/04**	**12/1/05**
	Lansing JLT	3/1/05	8/31/05
	Lehi	8/20/04	6/18/05
	London ONT	**10/1/04**	**7/1/05**
	London SM	**10/3/03**	**9/30/05**
	Los Angeles CSC	3/23/04	12/1/05
	Louisville SC	6/5/04	7/1/05
	Malta	9/1/04	9/1/05
	Manchester UCI	**5/20/05**	**10/20/05**
	Moscow	9/30/04	11/1/05
	Myrtle Beach	6/1/04	6/1/05
	Nagasaki SM	**5/16/05**	**7/10/05**
	New Orleans	3/12/03	3/06
	Nuremberg	**11/1/03**	**11/30/05**
	Osaka Sci	**5/6/05**	**8/6/05**
	Oulu	**5/1/05**	**5/1/06**
	Phoenix ASC	5/29/04	6/1/05
	Phoenix ASC	**5/29/04**	**9/4/05**
	Prague CC	**4/15/05**	**10/15/05**
	Reading JF	10/29/04	9/10/05
	Regina	**4/1/05**	**10/1/05**
	Richmond SMV	12/26/04	7/3/05
	Roanoke	10/30/04	6/30/05
	Rochester Cmk	**10/24/03**	**7/1/05**
	San Diego NHM	**5/28/05**	**1/3/06**
	San Diego RHF	8/8/03	9/1/05
	Seattle PSC 2	12/27/03	12/1/05
	Vienna LFC	**3/23/04**	**6/30/05**
	Washington NMNH	3/14/03	3/06
CATCF	**Amneville**	**7/15/05**	**9/05**
	Apple Valley Imx	**7/15/05**	**9/05**
	Atlantic City	**7/15/05**	**9/05**
	Boise Reg	**7/15/05**	**9/05**
	Brampton FP	**7/15/05**	**9/05**
	Buffalo Reg	**7/15/05**	**9/05**
	Buford Reg	**7/15/05**	**9/05**
	Calgary FP	**7/15/05**	**9/05**
	Cathedral City	**7/15/05**	**9/05**
	Charleston SC	**7/15/05**	**9/05**
	Chicago Imx	**7/15/05**	**9/05**
	Cincinnati NA	**7/15/05**	**9/05**
	Col Springs Cmk	**7/15/05**	**9/05**
	Dallas Cmk	**7/15/05**	**9/05**
	Dearborn	**7/15/05**	**9/05**
	Denver CC Reg	**7/15/05**	**9/05**
	Dublin Reg	**7/15/05**	**9/05**
	Duluth	**7/15/05**	**9/05**
	Edmonton FP	**7/15/05**	**9/05**
	Evansville Sho	**7/15/05**	**9/05**
	Fort Lauderdale	**7/15/05**	**9/05**
	Glasgow	**7/15/05**	**9/05**
	Grand Rapids JLT	**7/15/05**	**9/05**
	Guadalajara Cin	**7/15/05**	**9/05**
	Halifax	**7/15/05**	**9/05**
	Hampton	**7/15/05**	**9/05**
	Harrisburg	**7/15/05**	**9/05**
	Hartford NA	**7/15/05**	**9/05**
	Houston Reg	**7/15/05**	**9/05**
	Irvine Reg	**7/15/05**	**9/05**
	Kansas City AMC	**7/15/05**	**9/05**
	King of Prussia Reg	**7/15/05**	**9/05**
	Langley FP	**7/15/05**	**9/05**
	Lansing JLT	**7/15/05**	**9/05**
	Las Vegas Bre	**7/15/05**	**9/05**
	Lincolnshire Reg	**7/15/05**	**9/05**
	Los Angeles Loe	**7/15/05**	**9/05**
	Los Angeles NA	**7/15/05**	**9/05**
	Louisville NA	**7/15/05**	**9/05**
	Mexico City Cin	**7/15/05**	**9/05**
	Mississauga FP	**7/15/05**	**9/05**
	Monterrey Cin	**7/15/05**	**9/05**
	Nashville Reg	**7/15/05**	**9/05**
	Natick JF	**7/15/05**	**9/05**
	New Rochelle Reg	**7/15/05**	**9/05**
	New York Loe	**7/15/05**	**9/05**
	Ontario Reg	**7/15/05**	**9/05**
	Philadelphia	**7/15/05**	**9/05**
	Pittsburgh CSC	**7/15/05**	**9/05**
	Portland	**7/15/05**	**9/05**
	Raleigh Exp	**7/15/05**	**9/05**
	Reading JF	**7/15/05**	**9/05**
	Richmond FP	**7/15/05**	**9/05**
	Rochester Cmk	**7/15/05**	**9/05**
	San Antonio 2D	**7/15/05**	**9/05**
	San Francisco Loe	**7/15/05**	**9/05**
	San Jose CA	**7/15/05**	**9/05**
	Seattle PSC 2	**7/15/05**	**9/05**
	Spokane	**7/15/05**	**9/05**
	Sudbury	**7/15/05**	**9/05**
	Taipei WVC	**7/15/05**	**9/05**
	Tampa Reg	**7/15/05**	**9/05**
	Toronto FP	**7/15/05**	**9/05**
	Tulsa Cmk	**7/15/05**	**9/05**
	Valencia Reg	**7/15/05**	**9/05**
	Vaughan FP	**7/15/05**	**9/05**
	Virginia Beach	**7/15/05**	**9/05**
	West Nyack Imx	**7/15/05**	**9/05**
	White Plains NA	**7/15/05**	**9/05**
	Woodridge Cmk	**7/15/05**	**9/05**
CM	Birmingham AL	5/14/05	11/23/05
	Branson	9/4/04	9/5/05
	Dearborn	5/13/05	9/11/05
	Indianapolis Imx	6/10/05	8/21/05
	Richmond SMV	**7/23/05**	**9/30/05**
CRA	Baton Rouge	3/1/05	8/31/05
	Laie	1/26/05	1/06
	Las Palmas	12/1/04	11/30/05
	Lubbock	11/18/04	6/15/05
	Mobile	5/1/05	4/30/06
	Paris Geo	2/4/05	2/3/06
	Raleigh Exp	5/5/05	1/10/06
	Sudbury	2/1/05	9/30/05
	Victoria	**6/17/05**	**6/16/06**
	Yellowstone	**6/1/05**	**11/1/05**
CV	Alamogordo	3/1/05	9/1/05
	Jersey City	**7/1/05**	**9/5/05**
	Salt Lake City CP	4/10/04	6/30/05
	Vancouver SW	7/1/05	10/15/05
Cyberwor	Karuizawa Mer	9/25/04	9/24/05
	Mexico City Cin	11/19/04	6/30/05
	Poitiers Imax 3D	2/1/01	1/06
	Shanghai 3D	5/1/05	4/30/06
	Tokyo Mer	9/25/04	9/24/05
DIS	London ONT	4/15/05	12/20/05
Discov	Norwalk	6/1/05	6/16/05
Dolphins	Charleston WV	1/29/05	7/29/05
	Hyderabad	8/15/05	8/14/06
	Vantaa	9/1/04	8/31/05
E3D	Berlin Disc	6/1/03	6/30/05
	Bristol	2/1/04	6/30/05
	Glasgow	6/25/04	12/31/05
	Madrid	10/26/00	6/05
	Sinsheim	5/16/03	6/30/05
EMSH	Castle Rock	3/92	
Everest	Ankara TT	12/31/04	12/30/05
	Appleton	3/14/05	8/12/05
	Dearborn	1/2/05	1/1/06
	Espinho	9/30/04	8/31/05
	Kaohsiung	7/1/05	9/30/05
	Malaga Yel	4/29/05	4/28/06
	Mexico City Cin	1/15/05	7/14/05
	Taipei WVC	11/19/04	11/18/05
	Tallahassee	2/25/05	8/24/05
	Victoria	3/4/05	10/10/05
Extreme	Berlin Disc	5/2/00	12/05
FEOC	**Tijuana**	**10/25/03**	**6/05**
FightPil	**Atlantic City**	**1/19/05**	**10/05**
	Austin	5/21/05	
	Baltimore	7/8/05	1/1/06
	Chantilly	12/10/04	12/10/05
	Charlotte	5/15/05	11/15/05
	Col Springs Cmk	12/17/04	
	Corpus Christi	2/3/05	2/3/06
	Dallas Cmk	12/17/04	9/17/05
	Davenport	5/21/05	11/20/05
	Dayton	12/3/04	12/3/05
	Fort Worth	5/16/05	10/3/05
	Garden City	12/10/04	9/10/05
	Hampton	12/10/04	12/10/05
	Harrisburg	4/30/05	10/30/05
	Hastings	6/1/05	2/1/06
	Houston MNS	5/21/05	9/30/05
	Huntsville	3/11/05	2/11/06
	Hutchinson	5/20/05	2/28/06
	Little Rock	6/30/05	2/28/06
	Lubbock	5/21/05	10/15/05
	Malta	2/4/05	
	Memphis Pink	**6/25/05**	**11/11/05**
	Myrtle Beach	3/1/05	3/1/06
	Pensacola	6/3/05	12/3/05
	Providence Imx	6/13/05	9/15/05
	Regina	6/15/05	12/15/05
	Sacramento Imx	3/11/05	6/1/05
	Saint Augustine	5/21/05	10/15/05
	Saint Louis SC	3/11/05	3/11/06
	Salt Lake City CP	5/20/05	11/20/05
	San Antonio 2D	12/17/04	6/17/05
	San Diego RHF	7/05	12/05
	Seattle PSC 1	12/26/04	12/26/05
	Shreveport	3/12/05	10/15/05
	Spokane	4/29/05	11/29/05
	Taipei MCRC	1/1/05	1/1/06
	Tempe Imx	6/22/05	9/22/05
	Tulsa Cmk	4/15/05	
	Washington NASM	3/11/05	3/11/06
Flyers	Warner Robins	7/92	
FOK	Charleston SC	5/1/05	6/16/05
	Edmonton Ody	6/5/04	6/25/05
	Kuwait City	4/17/00	4/06
FON	Alamogordo	7/1/04	6/30/05
	Albuquerque	9/25/04	9/25/05
	Appleton	**7/15/05**	**11/30/05**
	Austin	3/12/05	9/15/05

National Geographic

Film	Theater	Open	Close
	Baltimore	11/5/04	7/30/05
	Barcelona	**7/22/05**	**1/30/06**
	Baton Rouge	9/1/04	7/31/05
	Birmingham AL	1/1/05	9/30/05
	Boston MOS	5/28/04	
	Branson	5/23/05	4/30/06
	Calgary SC	3/20/05	2/20/06
	Cedar Rapids	5/1/05	10/31/05
	Charlotte	2/11/05	9/30/05
	Cincinnati MC	10/2/04	6/30/05
	Col Springs Cmk	8/20/04	8/19/05
	Columbus COSI	10/1/04	9/5/05
	Davenport	3/1/05	8/31/05
	Detroit SC	4/30/05	12/31/05
	Dwingeloo	**6/1/05**	**5/30/06**
	Edmonton Ody	7/1/04	
	Fort Lauderdale	9/3/04	9/2/05
	Hague	2/1/05	1/31/06
	Harrisburg	10/8/04	6/30/05
	Hastings	3/7/05	9/12/05
	Hong Kong	2/1/05	7/31/05
	Houston MNS	3/6/05	9/3/05
	Hull	**10/8/04**	**6/30/05**
	Hutchinson	2/2/05	8/31/05
	Indianapolis Imx	3/18/05	6/18/05
	Kagoshima	4/1/05	6/30/05
	Kansas City Sci	**11/19/04**	**9/23/05**
	Kaohsiung	2/16/05	8/31/05
	Kenner	**12/1/04**	**8/31/05**
	Little Rock	2/11/05	8/31/05
	Los Angeles CSC	1/24/05	7/23/05
	Louisville SC	6/1/05	1/15/06
	Lucerne	2/15/05	1/30/06
	Melbourne MV	2/15/05	8/15/05
	Mobile	5/1/05	11/30/05
	Oakland	1/7/05	7/30/06
	Oklahoma City OSM	3/11/05	10/21/05
	Orlando SC	9/17/04	6/30/05
	Paris Geo	4/13/05	4/13/06
	Penrith	7/21/04	7/20/05
	Philadelphia	8/7/04	6/11/05
	Phoenix ASC	11/15/04	10/4/05
	Pittsburgh CSC	9/3/04	6/30/05
	Portland	10/7/04	6/15/05
	Richmond SMV	**9/18/04**	**6/30/06**
	Rochester MSC	4/1/05	6/15/06
	Saint Louis SC	**9/17/04**	**12/31/05**
	Saint Paul	6/11/04	6/30/05
	San Antonio 2D	2/15/05	8/15/05
	San Diego RHF	5/28/04	
	San Jose CA	7/15/04	7/31/06
	Seattle PSC 2	2/4/05	8/3/05
	Sendai CSC	5/28/05	8/31/05
	Shreveport	10/15/04	6/30/05
	Spokane	8/20/04	12/31/05
	Stockholm	11/26/04	11/30/05
	Sydney WBS	9/25/04	9/25/05
	Taichung ST	1/20/05	1/10/06
	Taipei AM	1/1/05	12/30/05
	Toronto OSC	6/4/04	
	Victoria	10/7/04	6/30/05
Galapago	**Ahmedabad**	**4/1/05**	**3/31/06**
	Prague CC	2/10/05	2/9/06
GC	**Appleton**	**8/19/05**	**12/31/05**
	Berlin Disc	10/1/04	12/31/05
	Bradford	11/12/04	12/31/05
	Grand Canyon	11/1/99	12/05
	Harbin	1/1/05	12/31/05
	Hartberg	9/6/03	9/5/05
	Lucerne	**5/1/05**	**8/31/06**
	Nuremberg	12/1/02	12/31/05
	Penrith	**7/16/05**	**7/15/06**
	Rochester Cmk	3/27/05	9/30/05
	Speyer Imax	1/1/04	12/31/05
	Spokane	5/20/05	9/20/05
	Stockholm	3/1/04	12/31/05
	Valencia Spn	4/16/04	6/15/05
GF	Myrtle Beach	9/1/04	7/30/05
	Reno Fleisch	**1/1/05**	**9/1/05**
GN	Saint Félicien	4/05	12/05
	Winnipeg Imx	**6/04**	**9/05**
GOTA	Pittsburgh CSC	10/1/04	6/30/05
GP	Athens Eug	9/1/04	8/31/05
HaunCast	Berlin CS	4/5/01	6/05
	Changchun 3D	9/24/04	9/24/05
	Galveston	3/1/04	11/6/05
	Kuala Lumpur Di	5/19/05	6/20/06
	Kuwait City	6/15/05	8/12/05
	London BFI	12/1/01	12/05
	London SM	9/2/04	9/5/05
	Madrid	6/12/02	6/05
	Melbourne MV	9/13/01	12/05
	Nuremberg	5/28/03	6/30/05
	San Antonio 3D	8/15/03	6/30/05
	Sydney WBS	9/20/01	12/05
	Vienna LFC	3/26/04	12/31/05
HB	Barcelona	5/7/02	6/05
	Chicago MSI	2/4/05	9/5/05
	Indianapolis Imx	1/21/05	6/30/05
	Jackson MS	8/1/04	7/31/05
	Madrid	11/6/02	6/30/05
	Stockholm	11/30/01	12/05
	Sudbury	5/1/04	6/30/05
	Vancouver SW	10/22/04	10/21/05
HCBTD	San Simeon	8/17/96	
HH	Berlin Disc	4/1/02	
India	San Jose CA	7/17/04	7/17/05
IOTS	**Dallas SP**	**5/28/05**	**10/23/05**
	Kansas City Zoo	**6/18/05**	**11/23/05**
	Saint Augustine	**1/1/05**	**8/15/05**
ITD	Ankara TT	11/15/04	11/14/05
	Salt Lake City CP	**7/1/05**	**6/30/06**
	Sasebo	8/1/05	8/30/05
JGWC	Baltimore	5/31/04	6/30/05
	Indianapolis Imx	2/4/05	6/3/05
	Montreal SC	1/14/05	6/13/05
	Tempe Imx	4/1/05	7/1/05
	Tijuana	1/5/05	6/4/05
	Winnipeg Imx	7/1/05	12/1/05
JIAC	Charleston WV	9/1/04	9/1/05
	Pitea	3/1/05	8/31/06
Kilimanj	**Hong Kong**	**8/1/05**	**1/31/06**
	Nuremberg	4/1/04	6/30/05
	Saint Paul	1/15/05	6/30/05
	Sudbury	9/27/04	6/30/05
	Sydney WBS	3/17/05	7/31/05
L&C	**Alamogordo**	**7/1/05**	**12/31/05**
	Appleton	3/12/05	7/15/05
	Baton Rouge	**1/1/05**	**6/30/06**
	Boston MOS	9/28/02	6/30/06
	Branson	**5/3/02**	**4/30/06**
	Chicago MSI	2/13/04	9/30/05
	Cincinnati MC	10/1/03	10/31/05
	Corpus Christi	**1/1/03**	**12/31/05**
	Dearborn	9/1/04	8/31/05
	Denver MNS	5/1/05	10/30/05
	Fort Lauderdale	9/26/04	6/30/05
	Garden City	9/1/04	12/31/05
	Grand Rapids JLT	2/1/05	6/30/05
	Hastings	12/1/03	
	Indianapolis Imx	9/1/03	12/31/05
	Jersey City	**6/1/05**	**6/30/05**
	Los Angeles CSC	**10/8/04**	**7/26/05**
	Milwaukee	**6/18/05**	**6/30/05**
	Myrtle Beach	**6/1/04**	**9/30/05**
	Norwalk	1/17/03	
	Oklahoma City OSM	10/15/03	6/10/05
	Omaha Zoo	12/1/03	12/31/05
	Portland	8/16/02	8/05
	Raleigh Exp	**1/15/05**	**5/30/06**
	Sacramento Imx	2/1/05	6/30/05
	Saint Augustine	9/4/04	9/30/05
	Saint Louis Arch	5/29/04	
	Saint Paul	**10/7/03**	**6/30/06**
	San Diego RHF	8/2/02	6/30/05
	San Jose CA	10/1/03	10/31/05
	Sioux Falls	10/1/04	6/30/05
	Spokane	1/1/05	10/30/05
	Syracuse	12/1/04	6/30/05
	Tulsa Cmk	4/22/05	4/22/06
	Zion	4/30/05	10/31/05
L5	Kaohsiung	1/1/05	6/30/05
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	9/1/04	7/30/05
LS	Albany GA	2/1/05	8/1/05
	Athens Eug	11/27/04	11/26/05
	Atlanta FMNH	4/1/05	9/30/05
	Charleston WV	9/1/04	9/1/05
	Des Moines	5/14/05	2/20/06
	Fort Worth	3/4/05	9/1/05
	Lehi	2/21/05	12/31/05
	New York AMNH	**7/1/05**	**10/16/05**
	Parker	3/1/05	2/28/06
	Riccione	7/1/04	6/30/05
LW	Espinho	8/10/04	8/10/05
M3D	Amneville	3/1/05	9/30/05
	Bratislava	7/26/04	6/30/05
	Madrid	6/1/04	6/30/05
	Taipei AM	6/25/04	6/25/05
M3Dcc	Calgary SC	9/10/04	9/30/05
	Pitea	10/15/04	10/31/05
	Stockholm	2/18/05	1/31/06
MJTTM	Pitea	3/31/05	9/15/05
MOE	Berlin Disc	10/1/04	12/31/05
	Boston MOS	6/16/01	
	Bradford	4/1/03	
	Cincinnati MC	5/1/03	12/31/05
	Cocoa	4/16/03	12/31/05
	Copenhagen	6/1/03	12/31/05
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	9/7/04	3/6/07
	Grand Rapids JLT	2/1/05	9/30/05
	Hague	10/14/04	12/31/05
	Kuala Lumpur Di	12/3/04	11/30/05
	Langley FP	5/1/04	
	London BFI	4/1/02	1/30/06
	Malta	4/15/03	
	Manchester UCI	7/1/02	6/30/05
	Melbourne MV	3/1/05	12/31/05
	Norwalk	3/11/00	12/05
	Nuremberg	1/3/03	12/31/05
	Oakland	12/17/04	9/30/05
	Portland	11/2/01	6/05
	Sacramento Imx	1/1/03	12/31/05
	San Diego RHF	11/1/01	6/05
	San Jose CA	2/12/03	6/30/05
	Sioux Falls	12/1/03	5/31/06
	Sydney WBS	10/1/02	12/05
MOF	**Chantilly**		
	Pensacola	11/8/96	

Film	Theater	Open	Close
MOTM	**Beijing CSTM**	**12/04**	**9/05**
	Mobile	**12/04**	**1/06**
MOTN	Atlanta FMNH	7/30/05	4/30/06
	Barcelona	3/2/05	3/1/06
	Berlin Disc	2/4/05	9/5/05
	Boston MOS	2/17/05	9/5/05
	Branson	3/18/05	12/31/05
	Cathedral City	3/11/05	12/31/05
	Cedar Rapids	3/1/05	12/31/05
	Charleston SC	2/17/05	9/5/05
	Chicago MSI	2/18/05	9/5/05
	Cincinnati MC	2/21/05	9/5/05
	Cleveland	2/17/05	9/5/05
	Copenhagen	5/15/05	1/30/06
	Denver MNS	2/25/05	9/5/05
	Duluth	2/17/05	9/5/05
	Edmonton Ody	2/18/05	9/5/05
	Fort Lauderdale	2/18/05	9/5/05
	Fort Worth	3/4/05	12/31/05
	Hague	4/25/05	1/30/06
	Hull	4/1/05	1/30/06
	Jersey City	2/5/05	9/5/05
	Kansas City Zoo	4/16/05	1/30/06
	Las Vegas Imx	2/25/05	9/5/05
	Lubbock	2/25/05	9/5/05
	Lucerne	5/26/05	1/30/06
	Madrid	3/3/05	3/2/06
	Memphis Pink	**3/5/05**	**11/11/05**
	Milwaukee	3/4/05	12/31/05
	Montreal SC	4/8/05	1/30/06
	Norwalk	4/15/05	1/30/06
	Nuremberg	2/4/05	9/5/05
	Oklahoma City OSM	6/11/05	1/30/06
	Orlando SC	2/18/05	9/5/05
	Oviedo Yel	5/27/05	
	Philadelphia	2/19/05	9/5/05
	Pittsburgh CSC	6/10/05	1/30/06
	Portland	3/3/05	12/31/05
	Providence Imx	2/25/05	9/5/05
	Regina	2/17/05	9/5/05
	Richmond SMV	**3/19/05**	**9/30/05**
	Saint Augustine	5/5/05	1/30/06
	San Diego RHF	2/18/05	11/05
	San Jose CA	4/15/05	1/30/06
	Seattle PSC 1	2/18/05	9/5/05
	Singapore SC	4/1/05	1/30/06
	Speyer IMAX	4/15/05	1/30/06
	Spokane	2/17/05	2/06
	Stockholm	5/1/05	1/30/06
	Syracuse	5/7/05	1/30/06
	Tampa MOSI	2/18/05	9/5/05
	Tempe Imx	3/11/05	12/31/05
	Valencia Spn	2/3/05	2/2/06
	Vancouver SW	3/15/05	12/31/05
	Vienna LFC	3/25/05	12/31/05
MysticInd	**Bradford**	**2/21/05**	**11/30/05**
	Houston MNS	4/30/05	9/30/05
	London SM	4/11/05	8/31/05
	Singapore SC	2/1/05	8/31/05
NASCAR	**Aguascalientes**	**6/10/05**	**8/10/05**
	Atlantic City	10/15/04	10/14/05
	Birmingham UK	**3/24/05**	**7/31/05**
	Chantilly	3/12/04	9/6/05
	Daytona Beach	4/04	
	Des Moines	7/1/05	12/31/05
	Garden City	6/13/05	9/06
	Gurnee	4/23/05	10/30/05
	Hull	**7/1/05**	**12/31/05**
	Kansas City Zoo	2/19/05	9/6/05
	London ONT	1/14/05	6/13/05
	Louisville SC	12/26/04	7/30/05
	Lucerne	1/28/05	1/29/06
	Malaga Yel	**7/22/05**	**5/14/06**
	Milwaukee	6/3/05	1/1/06
	Moscow	2/15/05	8/14/05
	Pittsburgh Cmk	**7/14/05**	**12/05**
	Richmond SMV	**6/05**	**9/05**
	Shakopee	5/14/05	9/25/05
	Sudbury	1/14/05	9/30/05
	Syracuse	**7/30/05**	**12/23/05**
Niagara	Jakarta	11/16/04	11/15/05
	Lucknow	7/1/05	6/30/06
	Niagara	7/1/86	
OM	Toronto OSC	5/1/05	9/5/05
OnGuard	Singapore DC	2/13/99	
OO	Madrid	10/6/04	6/5/05
	San Diego NHM	3/31/01	12/05
	Seattle Dome	**6/3/05**	**9/30/05**
	Tijuana	10/18/01	12/05
OW3D	**Berlin CS**	**6/5/03**	**12/31/05**
	Berlin Disc	**6/12/03**	**12/31/05**
	Boston NEA	2/11/03	9/10/05
	Bratislava	**8/1/03**	**12/31/05**
	Eilat Epic	**4/4/04**	**12/31/05**
	Galveston	**3/1/03**	**12/31/05**
	Malta	**3/23/05**	**12/31/05**
	Melbourne MV	**2/1/04**	**12/31/05**
	Moscow	**10/9/04**	**12/31/05**
	New Orleans	**1/1/04**	**12/31/05**
	Nuremberg	7/29/04	7/29/05
	San Antonio 3D	10/15/03	10/15/05
	Sydney WBS	**7/1/04**	**12/31/05**
	Vienna LFC	**7/1/05**	**12/31/05**
	West Nyack Imx	**6/5/05**	**12/31/05**
	Woodridge Cmk	**7/1/05**	**12/31/05**
Ozarks	Branson	1/93	12/05
Pulse	**Austin**	**7/23/05**	**11/23/05**
	Barcelona	5/5/04	9/05
	Charleston WV	7/30/05	1/28/06
	Des Moines	5/15/05	9/15/05
	Killeen	**8/1/05**	**3/31/06**
	Raleigh Exp	4/2/05	6/30/05
	Roanoke	3/1/05	7/31/05
	San Diego RHF	3/18/05	9/5/05
	San Jose CA	1/19/05	8/30/05
	Tampa MOSI	5/22/05	12/31/05
	Vancouver SW	12/15/04	6/15/05
	Vantaa	2/15/05	2/15/06
	Winnipeg Imx	**3/15/05**	**9/30/05**
Rheged	Penrith	7/1/00	
Roar	Boston MOS	10/1/04	6/18/05
	Columbus COSI	**5/21/05**	**12/31/05**
	Garza Garcia	4/15/05	10/30/05
	Hague	4/30/04	12/31/05
	Hastings	12/6/04	6/6/05
	Jersey City	5/1/04	9/5/05
	London SM	5/1/05	4/30/06
	Los Angeles CSC	4/1/05	6/23/05
	Milwaukee	12/26/04	6/25/05
	Nagoya OT	4/1/05	9/30/05
	Norwalk	12/26/04	6/30/05
	Nuremberg	5/12/05	12/31/05
	Paris Geo	**6/22/05**	**6/21/06**
	Parker	10/30/04	10/28/05
	Raleigh Exp	2/11/05	11/5/05
	Seoul 63	12/1/04	8/30/05
	Stockholm	5/14/04	9/30/05
	Tokyo TSC	4/1/05	7/31/05
	Toronto OP	**5/15/05**	**9/30/06**
Robots	Apple Valley Imx	3/11/05	6/3/05
	Bristol	3/11/05	6/16/05
	Cathedral City	3/11/05	6/05
	Evansville Sho	3/11/05	6/05
	Grand Rapids JLT	3/11/05	6/05
	Halifax	3/11/05	
	Hartford NA	3/11/05	6/05
	Hyderabad	3/11/05	6/05
	Lansing JLT	3/11/05	6/16/05
	Las Vegas Bre	3/11/05	6/16/05
	London BFI	3/11/05	6/05
	Los Angeles NA	3/11/05	6/05
	Louisville NA	3/11/05	6/05
	Mumbai	3/11/05	6/05
	Natick JF	3/11/05	6/05
	Paris Gau	3/11/05	6/05
	Reading JF	3/11/05	6/05
	Seattle PSC 2	3/11/05	6/12/05
ROF	Athens Eug	3/1/05	2/28/06
SAA	**Boston MOS**	**6/18/05**	**9/4/05**
	Columbus COSI	**6/10/05**	**8/27/05**
	Dallas Cmk	**6/3/05**	
	Hibbing	9/1/04	6/1/05
	Houston MNS	**6/15/05**	**9/2/05**
	Jersey City	**5/28/05**	**6/30/05**
	Lansing JLT	4/8/05	10/8/05
	Penrith	**7/1/05**	**7/31/06**
	Winnipeg Imx	2/3/05	6/30/05
SacrPlan	Regina	5/1/05	9/1/05
SC	Saint Augustine	2/1/05	6/30/05
Sedona	Sedona	3/28/98	12/05
SFTGS	Tijuana	4/1/05	9/30/05
Sharks3D	**Amneville**	**3/24/05**	**3/24/06**
	Atlantic City	**1/19/05**	**6/14/05**
	Berlin CS	**3/24/05**	**3/24/06**
	Berlin Disc	**3/23/05**	**3/23/06**
	Boston NEA	**3/24/05**	**3/24/06**
	Chattanooga	**3/4/05**	**3/4/06**
	Chicago Imx	**4/22/05**	**4/22/06**
	Galveston	**2/20/05**	**2/20/06**
	Las Vegas Imx	**12/15/04**	**6/15/06**
	Melbourne MV	**7/28/05**	**7/28/06**
	Milwaukee	**6/27/05**	**6/27/06**
	Moscow	**4/14/05**	**4/14/06**
	New Orleans	**1/1/05**	**1/1/06**
	Nuremberg	**3/24/05**	**3/24/06**
	Pittsburgh Cmk	**7/14/05**	**7/14/06**
	Sydney WBS	**5/5/05**	**5/5/06**
	Tsuruga	**4/1/05**	**6/30/05**
	Vancouver Imx	**2/18/05**	**1/18/06**
	Vienna LFC	**7/1/05**	**12/31/05**
	Virginia Beach	**12/26/04**	**6/06**
	Woodridge Cmk	**4/22/05**	**6/30/05**
SOA	Dallas AA	2/26/99	
Solarmax	Cocoa	10/1/02	9/30/05
	Fort Worth	9/1/04	8/30/05
	Reno Fleisch	9/1/04	8/30/05
	Seattle PSC 1	12/31/03	6/30/05
SOSPI	Kuwait City	6/15/05	8/12/05
	Mexico City Pap	11/12/04	6/30/05
	Valencia Spn	9/15/04	9/14/05
SpaceSta	Alamogordo	7/1/02	6/05
	Berlin CS	5/28/02	12/05
	Cincinnati MC	6/26/05	10/28/05
	Evansville Sho	4/15/05	9/30/05
	Hutchinson	6/1/02	6/07
	Kitakyushu	4/1/05	4/6/06
	Lansing JLT	9/1/04	8/31/05
	Oviedo Yel	4/15/05	4/14/06
	Pensacola	4/15/05	6/3/05
	Pittsburgh CSC	**4/26/05**	**6/1/06**

Film	Theater	Open	Close
	Poitiers Imax 3D	2/1/05	3/31/06
	Toulouse	**5/10/05**	**5/9/06**
	Washington NASM	**4/17/02**	
Speed	Appleton	6/1/05	10/1/05
SU	Chantilly	12/15/03	
	Dayton	9/27/02	
	Durban	**11/27/04**	**6/24/05**
	Garden City	5/26/03	6/30/05
	London ONT	5/1/03	6/1/05
	Reno Fleisch	**5/1/05**	**8/31/05**
	Sandy	**4/18/05**	**10/18/05**
SupeSpee	Lucerne	4/1/05	9/15/05
T40	Dallas SP	12/20/04	6/1/05
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	
	Kuala Lumpur NP	8/1/04	12/31/05
	Oakland	1/1/04	9/30/05
Texas	Austin	5/3/03	
TF	Warner Robins	7/92	
	Washington NASM	7/1/76	
Trex	Evansville Sho	1/7/05	6/30/05
	Fort Worth	5/28/05	9/5/06
	Galveston	5/27/05	8/7/05
	Hampton	9/3/04	9/3/05
	Kitakyushu	7/16/05	11/11/05
	Malaga Yel	**4/29/05**	**4/28/06**
TS	Paris Geo	6/22/05	
	Shreveport	7/1/05	1/20/06
TTL	Appleton	4/15/05	8/15/05
Vikings	Copenhagen	1/5/05	1/5/06
	Duluth	**11/12/04**	**7/29/05**
	Hull	1/15/05	6/30/05
	Myrtle Beach	5/1/05	4/30/06
	Norwalk	6/15/05	10/6/05
	Paris Geo	1/05	
	Salt Lake City CP	2/15/05	
	Syracuse	2/12/05	8/12/05
VOTDS	Alamogordo	7/1/05	6/30/06
	Charlotte	4/1/05	2/15/06
	Chicago Imx	10/8/04	
	Columbus COSI	11/24/04	6/24/05
	Detroit SC	12/1/04	6/30/05
	Fort Worth	4/1/05	12/31/05
	Hong Kong	9/1/04	8/31/05
	Nagasaki SM	1/5/05	7/5/05
	Omaha Zoo	2/15/05	9/5/05
	Paris Geo	10/04	8/05
	Stockholm	9/3/04	9/2/05
	Taichung ST	7/1/04	6/30/05
	Vancouver Imx	10/14/04	
	Winnipeg Imx	10/14/04	6/30/05
Vulcania	Vulcania	2/22/02	
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	
	Berlin Disc	10/1/04	12/31/05
	Cocoa	7/1/02	12/05
	Fort Lauderdale	**6/1/04**	**5/31/06**
	Hague	9/6/04	12/31/05
	Norwalk	1/1/03	12/31/05
	Phoenix ASC	3/5/05	11/5/05
	San Diego RHF	7/1/03	6/30/05
	Spokane	3/15/04	12/31/06
	Virginia Beach	1/1/05	3/06
Wolves	Saint Félicien	7/1/04	7/1/05
WS3D	Apple Valley Imx	4/8/05	9/30/05
	Atlantic City	5/13/05	5/06
	Berlin CS	**6/30/05**	
	Berlin Disc	**6/30/05**	
	Birmingham UK	**7/2/05**	
	Boston NEA	5/12/05	5/31/06
	Bradford	**7/29/05**	
	Bristol	5/20/05	5/31/06
	Chattanooga	**5/27/05**	**5/31/06**
	Dallas Cmk	**8/8/05**	
	Fort Lauderdale	4/28/05	4/30/06
	Las Vegas Imx	5/25/05	5/06
	London BFI	5/20/05	5/31/06
	London SM	5/20/05	5/31/06
	Los Angeles CSC	6/24/05	6/30/06
	Melbourne MV	**6/8/05**	
	Myrtle Beach	**6/1/05**	
	Natick JF	5/12/05	5/31/06
	New Orleans	5/27/05	5/31/06
	New York Loe	4/29/05	4/30/06
	Nuremberg	**6/30/05**	
	Omaha Zoo	5/1/05	10/31/05
	Pittsburgh Cmk	**8/8/05**	
	Reading JF	5/12/05	5/31/06
	Sinsheim	**6/30/05**	
	Sydney WBS	**8/8/05**	
	Tempe Imx	4/8/05	9/30/05
	Vancouver Imx	4/8/05	9/30/05
	Virginia Beach	5/30/05	5/31/06
	West Nyack Imx	4/15/05	9/30/05
Yell	Albuquerque	5/28/05	11/30/05
	Yellowstone	4/1/03	12/05
ZC	Zion	5/24/94	

Summer 2005 by Theater

Theater	Film	Open	Close
Aguascalientes	**NASCAR**	**6/10/05**	**8/10/05**
Ahmedabad	**Galapago**	**4/1/05**	**3/31/06**
Alamogordo	Beavers	2/1/05	8/30/05
	CV	3/1/05	9/1/05
	FON	7/1/04	6/30/05
	L&C	**7/1/05**	**12/31/05**
	SpaceSta	7/1/02	6/05
	VOTDS	7/1/05	6/30/06
Albany GA	Bugs	12/3/04	12/1/05
	LS	2/1/05	8/1/05
Albuquerque	AR	3/19/05	9/19/05
	FON	9/25/04	9/25/05
	Yell	5/28/05	11/30/05
Amneville	**Bugs**	**5/1/04**	**11/1/05**
	CATCF	**7/15/05**	**9/05**
	M3D	3/1/05	9/30/05
	Sharks3D	**3/24/05**	**3/24/06**
Amsterdam PN	**BB**	**6/15/05**	**8/05**
Ankara TT	Everest	12/31/04	12/30/05
	ITD	11/15/04	11/14/05
Apple Valley Imx	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	6/3/05
	WS3D	4/8/05	9/30/05
Appleton	Everest	3/14/05	8/12/05
	FON	**7/15/05**	**11/30/05**
	GC	**8/19/05**	**12/31/05**
	L&C	3/12/05	7/15/05
	Speed	6/1/05	10/1/05
	TTL	4/15/05	8/15/05
Athens Eug	GP	9/1/04	8/31/05
	LS	11/27/04	11/26/05
	ROF	3/1/05	2/28/06
Atlanta FMNH	Alaska	4/1/05	6/25/05
	Bugs	2/12/05	8/1/05
	LS	4/1/05	9/30/05
	MOTN	7/30/05	4/30/06
Atlantic City	AllAcces	5/13/05	6/30/05
	CATCF	**7/15/05**	**9/05**
	FightPil	**1/19/05**	**10/05**
	NASCAR	10/15/04	10/14/05
	Sharks3D	**1/19/05**	**6/14/05**
	WS3D	5/13/05	5/06
Austin	FightPil	5/21/05	
	FON	3/12/05	9/15/05
	Pulse	**7/23/05**	**11/23/05**
	Texas	5/3/03	
Baltimore	**Bugs**	**5/27/05**	**6/23/06**
	FightPil	7/8/05	1/1/06
	FON	11/5/04	7/30/05
	JGWC	5/31/04	6/30/05
Barcelona	ALBT	11/27/03	
	AR	3/3/05	3/3/06
	FON	**7/22/05**	**1/30/06**
	HB	5/7/02	6/05
	MOTN	3/2/05	3/1/06
	Pulse	5/5/04	9/05
Baton Rouge	CRA	3/1/05	8/31/05
	FON	9/1/04	7/31/05
	L&C	**1/1/05**	**6/30/06**
	TBAA	5/24/03	
	Whales	3/1/04	
Beijing CSTM	**MOTM**	**12/04**	**9/05**
Berlin CS	AlienAdv	3/1/00	
	Bugs	4/8/04	12/1/05
	HaunCast	4/5/01	6/05
	OW3D	**6/5/03**	**12/31/05**
	Sharks3D	**3/24/05**	**3/24/06**
	SpaceSta	5/28/02	12/05
	WS3D	**6/30/05**	
Berlin Disc	Alaska	8/23/04	
	AlienAdv	6/14/03	6/30/05
	Bugs	10/18/03	11/1/05
	E3D	6/1/03	6/30/05
	Extreme	5/2/00	12/05
	GC	10/1/04	12/31/05
	HH	4/1/02	
	MOE	10/1/04	12/31/05
	MOTN	2/4/05	9/5/05
	OW3D	**6/12/03**	**12/31/05**
	Sharks3D	**3/23/05**	**3/23/06**
	Whales	10/1/04	12/31/05
	WS3D	**6/30/05**	
Birmingham AL	CM	5/14/05	11/23/05
	FON	1/1/05	9/30/05
Birmingham UK	Bugs	2/12/05	8/12/05
	NASCAR	**3/24/05**	**7/31/05**
	WS3D	**7/2/05**	
Boise Reg	**BB**	**6/15/05**	**8/05**

Theater	Film	Open	Close
	CATCF	**7/15/05**	**9/05**
Boston MOS	AJ	2/18/05	6/17/05
	FON	5/28/04	
	L&C	9/28/02	6/30/06
	MOE	6/16/01	
	MOTN	2/17/05	9/5/05
	Roar	10/1/04	6/18/05
	SAA	**6/18/05**	**9/4/05**
Boston NEA	AOTD	1/28/05	1/06
	OW3D	2/11/03	9/10/05
	Sharks3D	**3/24/05**	**3/24/06**
	WS3D	5/12/05	5/31/06
Bradford	**AIA3D**	**2/12/05**	**7/28/05**
	BB	**6/15/05**	**8/05**
	GC	11/12/04	12/31/05
	MOE	4/1/03	
	MysticInd	**2/21/05**	**11/30/05**
	WS3D	**7/29/05**	
Brampton FP	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Branson	CM	9/4/04	9/5/05
	FON	5/23/05	4/30/06
	L&C	**5/3/02**	**4/30/06**
	MOTN	3/18/05	12/31/05
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	M3D	7/26/04	6/30/05
	OW3D	**8/1/03**	**12/31/05**
Bristol	AIA3D	4/22/05	10/22/05
	BB	**6/15/05**	**8/05**
	Bugs	3/18/03	3/06
	E3D	2/1/04	6/30/05
	Robots	3/11/05	6/16/05
	WS3D	5/20/05	5/31/06
Buffalo Reg	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Buford Reg	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Calgary FP	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Calgary SC	FON	3/20/05	2/20/06
	M3Dcc	9/10/04	9/30/05
Castle Rock	EMSH	3/92	
Cathedral City	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	MOTN	3/11/05	12/31/05
	Robots	3/11/05	6/05
Cedar Rapids	FON	5/1/05	10/31/05
	MOTN	3/1/05	12/31/05
Changchun 3D	HaunCast	9/24/04	9/24/05
Chantilly	AR	12/15/03	12/31/05
	FightPil	12/10/04	12/10/05
	MOF		
	NASCAR	3/12/04	9/6/05
	SU	12/15/03	
Charleston SC	AOTD	1/28/05	7/05
	AR	4/1/05	9/1/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	FOK	5/1/05	6/16/05
	MOTN	2/17/05	9/5/05
Charleston WV	Dolphins	1/29/05	7/29/05
	JIAC	9/1/04	9/1/05
	LS	9/1/04	9/1/05
	Pulse	7/30/05	1/28/06
Charlotte	FightPil	5/15/05	11/15/05
	FON	2/11/05	9/30/05
	VOTDS	4/1/05	2/15/06
Chattanooga	**Sharks3D**	**3/4/05**	**3/4/06**
	WS3D	**5/27/05**	**5/31/06**
Chicago Imx	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Sharks3D	**4/22/05**	**4/22/06**
	VOTDS	10/8/04	
Chicago MSI	HB	2/4/05	9/5/05
	L&C	2/13/04	9/30/05
	MOTN	2/18/05	9/5/05
Cincinnati MC	FON	10/2/04	6/30/05
	L&C	10/1/03	10/31/05
	MOE	5/1/03	12/31/05
	MOTN	2/21/05	9/5/05
	SpaceSta	6/26/05	10/28/05
Cincinnati NA	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Cleveland	MOTN	2/17/05	9/5/05
Cocoa	MOE	4/16/03	12/31/05
	Solarmax	10/1/02	9/30/05
	Whales	7/1/02	12/05
Col Springs Cmk	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	FightPil	12/17/04	
	FON	8/20/04	8/19/05
Columbus COSI	FON	10/1/04	9/5/05
	Roar	**5/21/05**	**12/31/05**
	SAA	**6/10/05**	**8/27/05**
	VOTDS	11/24/04	6/24/05
Copenhagen	MOE	6/1/03	12/31/05
	MOTN	5/15/05	1/30/06
	Vikings	1/5/05	1/5/06
Corpus Christi	FightPil	2/3/05	2/3/06
	L&C	**1/1/03**	**12/31/05**
Corsicana	AR	1/5/05	7/5/05
Dallas AA	SOA	2/26/99	
Dallas Cmk	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	FightPil	12/17/04	9/17/05
	SAA	**6/3/05**	
	WS3D	**8/8/05**	
Dallas SP	BP	2/13/05	6/1/05
	IOTS	**5/28/05**	**10/23/05**
	T40	12/20/04	6/1/05
Davenport	AOTD	1/28/05	7/05
	AR	7/1/05	11/24/05
	FightPil	5/21/05	11/20/05
	FON	3/1/05	8/31/05
Dayton	FightPil	12/3/04	12/3/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	AOTD	1/28/05	6/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	CM	5/13/05	9/11/05
	Everest	1/2/05	1/1/06
	L&C	9/1/04	8/31/05
Denver CC Reg	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Denver MNS	L&C	5/1/05	10/30/05
	MOTN	2/25/05	9/5/05
Des Moines	LS	5/14/05	2/20/06
	NASCAR	7/1/05	12/31/05
	Pulse	5/15/05	9/15/05
Detroit SC	AR	6/1/05	9/1/05
	FON	4/30/05	12/31/05
	VOTDS	12/1/04	6/30/05
Dubai	**BB**	**6/15/05**	**8/05**
Dublin Reg	AOTD	1/28/05	9/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Duluth	**CATCF**	**7/15/05**	**9/05**
	MOTN	2/17/05	9/5/05
	Vikings	**11/12/04**	**7/29/05**
Durban	**SU**	**11/27/04**	**6/24/05**
Dwingeloo	**FON**	**6/1/05**	**5/30/06**
Edmonton FP	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Edmonton Ody	FOK	6/5/04	6/25/05
	FON	7/1/04	
	MOTN	2/18/05	9/5/05
Eilat Epic	**OW3D**	**4/4/04**	**12/31/05**
Espinho	Everest	9/30/04	8/31/05
	LW	8/10/04	8/10/05
Evansville Sho	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	6/05
	SpaceSta	4/15/05	9/30/05
	Trex	1/7/05	6/30/05
Fort Lauderdale	**CATCF**	**7/15/05**	**9/05**
	FON	9/3/04	9/2/05
	L&C	9/26/04	6/30/05
	MOE	5/25/02	12/05
	MOTN	2/18/05	9/5/05
	Whales	**6/1/04**	**5/31/06**
	WS3D	4/28/05	4/30/06
Fort Worth	AOTD	1/28/05	7/05
	FightPil	5/16/05	10/3/05
	LS	3/4/05	9/1/05
	MOE	9/7/04	3/6/07
	MOTN	3/4/05	12/31/05
	Solarmax	9/1/04	8/30/05
	Trex	5/28/05	9/5/06
	VOTDS	4/1/05	12/31/05
Galveston	Bugs	5/23/03	5/23/06
	HaunCast	3/1/04	11/6/05
	OW3D	**3/1/03**	**12/31/05**
	Sharks3D	**2/20/05**	**2/20/06**
	Trex	5/27/05	8/7/05
Garden City	AOTD	5/6/05	7/05
	FightPil	12/10/04	9/10/05
	L&C	9/1/04	12/31/05
	NASCAR	6/13/05	9/06
	SU	5/26/03	6/30/05
Garza Garcia	Roar	4/15/05	10/30/05
Glasgow	AlienAdv	3/1/05	12/31/05
	Bugs	9/26/03	4/06
	CATCF	**7/15/05**	**9/05**
	E3D	6/25/04	12/31/05
Grand Canyon	GC	11/1/99	12/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	L&C	2/1/05	6/30/05
	MOE	2/1/05	9/30/05
	Robots	3/11/05	6/05
Guadalajara Cin	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Gurnee	NASCAR	4/23/05	10/30/05
Hague	Alaska	10/15/04	6/26/05
	Bugs	**10/11/04**	**6/26/05**

Theater	Film	Open	Close
	FON	2/1/05	1/31/06
	MOE	10/14/04	12/31/05
	MOTN	4/25/05	1/30/06
	Roar	4/30/04	12/31/05
	Whales	9/6/04	12/31/05
Halifax	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	
Hampton	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	FightPil	12/10/04	12/10/05
	Trex	9/3/04	9/3/05
Harbin	GC	1/1/05	12/31/05
Harrisburg	ALBT	2/1/05	6/17/05
	Bugs	**2/28/04**	**6/30/05**
	CATCF	**7/15/05**	**9/05**
	FightPil	4/30/05	10/30/05
	FON	10/8/04	6/30/05
Hartberg	GC	9/6/03	9/5/05
Hartford NA	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	6/05
Hastings	Antarc	9/1/04	8/30/05
	FightPil	6/1/05	2/1/06
	FON	3/7/05	9/12/05
	L&C	12/1/03	
	Roar	12/6/04	6/6/05
Hibbing	SAA	9/1/04	6/1/05
Hong Kong	FON	2/1/05	7/31/05
	Kilimanj	**8/1/05**	**1/31/06**
	VOTDS	9/1/04	8/31/05
Houston MNS	AIWC	6/24/05	9/30/05
	AJ	**5/27/05**	**8/14/05**
	AR	6/11/04	9/30/05
	Beavers	6/1/05	5/31/06
	BP	8/1/05	8/31/05
	FightPil	5/21/05	9/30/05
	FON	3/6/05	9/3/05
	MysticInd	4/30/05	9/30/05
	SAA	**6/15/05**	**9/2/05**
Houston Reg	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Hull	**FON**	**10/8/04**	**6/30/05**
	MOTN	4/1/05	1/30/06
	NASCAR	**7/1/05**	**12/31/05**
	Vikings	1/15/05	6/30/05
Huntsville	FightPil	3/11/05	2/11/06
Hutchinson	Apollo13	2/1/05	1/31/06
	FightPil	5/20/05	2/28/06
	FON	2/2/05	8/31/05
	SpaceSta	6/1/02	6/07
Hyderabad	Dolphins	8/15/05	8/14/06
	Robots	3/11/05	6/05
Indianapolis Imx	AOTD	8/19/05	7/05
	CM	6/10/05	8/21/05
	FON	3/18/05	6/18/05
	HB	1/21/05	6/30/05
	JGWC	2/4/05	6/3/05
	L&C	9/1/03	12/31/05
Irvine Reg	AOTD	8/19/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Jackson MS	AR	4/1/05	10/1/05
	HB	8/1/04	7/31/05
Jakarta	Niagara	11/16/04	11/15/05
Jersey City	Africa	8/1/05	9/5/05
	CV	**7/1/05**	**9/5/05**
	L&C	**6/1/05**	**6/30/05**
	MOTN	2/5/05	9/5/05
	Roar	5/1/04	9/5/05
	SAA	**5/28/05**	**6/30/05**
Kagoshima	FON	4/1/05	6/30/05
Kansas City AMC	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Kansas City Sci	AlienAdv	3/1/05	9/30/05
	FON	**11/19/04**	**9/23/05**
Kansas City Zoo	**IOTS**	**6/18/05**	**11/23/05**
	MOTN	4/16/05	1/30/06
	NASCAR	2/19/05	9/6/05
Kaohsiung	Everest	7/1/05	9/30/05
	FON	2/16/05	8/31/05
	L5	1/1/05	6/30/05
Karlshamn	ALBT	2/1/05	2/28/06
	AR	**9/1/04**	**6/06**
Karuizawa Mer	Cyberwor	9/25/04	9/24/05
Katowice CC	**Bugs**	**3/21/05**	**9/30/05**
Kenner	**FON**	**12/1/04**	**8/31/05**
Killeen	AR	5/1/05	10/31/05
	Pulse	**8/1/05**	**3/31/06**
King of Prussia Reg		**BB**	**6/15/05**
		8/05	
	CATCF	**7/15/05**	**9/05**
Kitakyushu	SpaceSta	4/1/05	4/6/06
	Trex	7/16/05	11/11/05
Kuala Lumpur Di	HaunCast	5/19/05	6/20/06
	MOE	12/3/04	11/30/05
Kuala Lumpur NP	TBAA	8/1/04	12/31/05
Kurume	**Bugs**	**4/13/05**	**7/10/05**
Kuwait City	AIA3D	2/19/05	2/18/06
	AJ	11/25/03	6/14/05
	Beavers	6/15/05	8/12/05
	Bugs	**6/16/04**	**12/1/05**
	FOK	4/17/00	4/06
	HaunCast	6/15/05	8/12/05
	SOSPI	6/15/05	8/12/05
Laie	CRA	1/26/05	1/06
Langley FP	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	MOE	5/1/04	
Lansing JLT	**BB**	**6/15/05**	**8/05**
	Bugs	3/1/05	8/31/05
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	6/16/05
	SAA	4/8/05	10/8/05
	SpaceSta	9/1/04	8/31/05
Las Palmas	CRA	12/1/04	11/30/05
Las Vegas Bre	**CATCF**	**7/15/05**	**9/05**
	Robots	3/11/05	6/16/05
Las Vegas Imx	MOTN	2/25/05	9/5/05
	Sharks3D	**12/15/04**	**6/15/06**
	WS3D	5/25/05	5/06
Lehi	AOTD	6/17/05	7/05
	Bugs	8/20/04	6/18/05
	LS	2/21/05	12/31/05
Leon Exp	AR	6/1/05	1/1/06
Lincolnshire Reg	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Little Rock	AR	4/1/05	6/30/05
	FightPil	6/30/05	2/28/06
	FON	2/11/05	8/31/05
Loch Lomond	LOLL	7/24/02	
London BFI	**BB**	**6/15/05**	**8/05**
	HaunCast	12/1/01	12/05
	MOE	4/1/02	1/30/06
	Robots	3/11/05	6/05
	WS3D	5/20/05	5/31/06
London ONT	Beavers	4/1/05	3/31/06
	Bugs	**10/1/04**	**7/1/05**
	DIS	4/15/05	12/20/05
	NASCAR	1/14/05	6/13/05
	SU	5/1/03	6/1/05
London SM	**Bugs**	**10/3/03**	**9/30/05**
	HaunCast	9/2/04	9/5/05
	MysticInd	4/11/05	8/31/05
	Roar	5/1/05	4/30/06
	WS3D	5/20/05	5/31/06
Los Angeles CSC	Bugs	3/23/04	12/1/05
	FON	1/24/05	7/23/05
	L&C	**10/8/04**	**7/26/05**
	Roar	4/1/05	6/23/05
	WS3D	6/24/05	6/30/06
Los Angeles Loe	AOTD	8/19/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Los Angeles NA	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	6/05
Louisville NA	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	6/05
Louisville SC	Bugs	6/5/04	7/1/05
	FON	6/1/05	1/15/06
	NASCAR	12/26/04	7/30/05
Lubbock	AOTD	7/29/05	7/05
	CRA	11/18/04	6/15/05
	FightPil	5/21/05	10/15/05
	MOTN	2/25/05	9/5/05
Lucerne	ALBT	2/1/04	9/15/05
	FON	2/15/05	1/30/06
	GC	**5/1/05**	**8/31/06**
	MOTN	5/26/05	1/30/06
	NASCAR	1/28/05	1/29/06
	SupeSpee	4/1/05	9/15/05
Lucknow	Niagara	7/1/05	6/30/06
Madrid	AlienAdv	4/2/03	6/30/05
	AR	3/3/05	3/3/06
	E3D	10/26/00	6/05
	HaunCast	6/12/02	6/05
	HB	11/6/02	6/30/05
	M3D	6/1/04	6/30/05
	MOTN	3/3/05	3/2/06
	OO	10/6/04	6/5/05
Malaga Yel	**BB**	**6/15/05**	**8/05**
	Everest	4/29/05	4/28/06
	NASCAR	**7/22/05**	**5/14/06**
	Trex	**4/29/05**	**4/28/06**
Malta	AIWC	7/1/04	6/30/05
	Bugs	9/1/04	9/1/05
	FightPil	2/4/05	
	MOE	4/15/03	
	OW3D	**3/23/05**	**12/31/05**
Manchester UCI	**BB**	**6/15/05**	**8/05**
	Bugs	**5/20/05**	**10/20/05**
	MOE	7/1/02	6/30/05
Melbourne MV	FON	2/15/05	8/15/05
	HaunCast	9/13/01	12/05
	MOE	3/1/05	12/31/05
	OW3D	**2/1/04**	**12/31/05**
	Sharks3D	**7/28/05**	**7/28/06**
	WS3D	**6/8/05**	
Memphis Pink	**FightPil**	**6/25/05**	**11/11/05**
	MOTN	**3/5/05**	**11/11/05**
Mexico City Cin	AR	4/22/05	9/30/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**

Theater	Film	Open	Close
	Cyberwor	11/19/04	6/30/05
	Everest	1/15/05	7/14/05
Mexico City Pap	SOSPI	11/12/04	6/30/05
Milwaukee	**L&C**	**6/18/05**	**6/30/05**
	MOTN	3/4/05	12/31/05
	NASCAR	6/3/05	1/1/06
	Roar	12/26/04	6/25/05
	Sharks3D	**6/27/05**	**6/27/06**
Mississauga FP	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Mobile	CRA	5/1/05	4/30/06
	FON	5/1/05	11/30/05
	MOTM	**12/04**	**1/06**
Monterrey Cin	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Montreal FP	**BB**	**6/15/05**	**8/05**
Montreal SC	JGWC	1/14/05	6/13/05
	MOTN	4/8/05	1/30/06
Moscow	AlienAdv	8/1/04	7/31/05
	BB	**6/15/05**	**8/05**
	Bugs	9/30/04	11/1/05
	NASCAR	2/15/05	8/14/05
	OW3D	**10/9/04**	**12/31/05**
	Sharks3D	**4/14/05**	**4/14/06**
Mumbai	Robots	3/11/05	6/05
Myrtle Beach	AOTD	7/1/05	7/05
	Bugs	6/1/04	6/1/05
	FightPil	3/1/05	3/1/06
	GF	9/1/04	7/30/05
	L&C	**6/1/04**	**9/30/05**
	LOLL	9/1/04	7/30/05
	Vikings	5/1/05	4/30/06
	WS3D	**6/1/05**	
Nagasaki SM	**Bugs**	**5/16/05**	**7/10/05**
	VOTDS	1/5/05	7/5/05
Nagoya OT	Roar	4/1/05	9/30/05
Nashville Reg	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Natick JF	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	6/05
	WS3D	5/12/05	5/31/06
New Orleans	Bugs	3/12/03	3/06
	OW3D	**1/1/04**	**12/31/05**
	Sharks3D	**1/1/05**	**1/1/06**
	WS3D	5/27/05	5/31/06
New Rochelle Reg	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
New York AMNH	Beavers	4/15/05	
	LS	**7/1/05**	**10/16/05**
New York Loe	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	WS3D	4/29/05	4/30/06
Niagara	Niagara	7/1/86	
Norwalk	Discov	6/1/05	6/16/05
	L&C	1/17/03	
	MOE	3/11/00	12/05
	MOTN	4/15/05	1/30/06
	Roar	12/26/04	6/30/05
	T90	11/20/98	12/05
	Vikings	6/15/05	10/6/05
	Whales	1/1/03	12/31/05
Nuremberg	Africa	12/15/01	6/05
	Alaska	1/1/04	6/30/05
	Amazon	11/4/04	11/3/05
	Bugs	**11/1/03**	**11/30/05**
	GC	12/1/02	12/31/05
	HaunCast	5/28/03	6/30/05
	Kilimanj	4/1/04	6/30/05
	MOE	1/3/03	12/31/05
	MOTN	2/4/05	9/5/05
	OW3D	7/29/04	7/29/05
	Roar	5/12/05	12/31/05
	Sharks3D	**3/24/05**	**3/24/06**
	WS3D	**6/30/05**	
Oakland	FON	1/7/05	7/30/06
	MOE	12/17/04	9/30/05
	TBAA	1/1/04	9/30/05
Oklahoma City OSM		FON	3/11/05
	10/21/05		
	L&C	10/15/03	6/10/05
	MOTN	6/11/05	1/30/06
Omaha Zoo	L&C	12/1/03	12/31/05
	VOTDS	2/15/05	9/5/05
	WS3D	5/1/05	10/31/05
Ontario Reg	AOTD	8/19/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Orlando SC	FON	9/17/04	6/30/05
	MOTN	2/18/05	9/5/05
Osaka Sci	**Bugs**	**5/6/05**	**8/6/05**
Oulu	**Bugs**	**5/1/05**	**5/1/06**
Oviedo Yel	**BB**	**6/15/05**	**8/05**
	MOTN	5/27/05	
	SpaceSta	4/15/05	4/14/06
Paris Gau	**BB**	**6/15/05**	**8/05**
	Robots	3/11/05	6/05
Paris Geo	AR	1/15/04	7/14/05
	CRA	2/4/05	2/3/06
	FON	4/13/05	4/13/06
	Roar	**6/22/05**	**6/21/06**
	TS	6/22/05	
	Vikings	1/05	
	VOTDS	10/04	8/05
	WAMnv	1/10/00	
Parker	LS	3/1/05	2/28/06
	Roar	10/30/04	10/28/05
Penrith	FON	7/21/04	7/20/05
	GC	**7/16/05**	**7/15/06**
	Rheged	7/1/00	
	SAA	**7/1/05**	**7/31/06**
Pensacola	FightPil	6/3/05	12/3/05
	MOF	11/8/96	
	SpaceSta	4/15/05	6/3/05
Philadelphia	AOTD	4/1/05	7/05
	CATCF	**7/15/05**	**9/05**
	FON	8/7/04	6/11/05
	MOTN	2/19/05	9/5/05
Phoenix AMC	**BB**	**6/15/05**	**8/05**
Phoenix ASC	**Bugs**	**5/29/04**	**9/4/05**
	Bugs	5/29/04	6/1/05
	FON	11/15/04	10/4/05
	Whales	3/5/05	11/5/05
Pitea	JIAC	3/1/05	8/31/06
	M3Dcc	10/15/04	10/31/05
	MJTTM	3/31/05	9/15/05
Pittsburgh Cmk	**AOTD**	**7/14/05**	**12/05**
	NASCAR	**7/14/05**	**12/05**
	Sharks3D	**7/14/05**	**7/14/06**
	WS3D	**8/8/05**	
Pittsburgh CSC	**CATCF**	**7/15/05**	**9/05**
	FON	9/3/04	6/30/05
	GOTA	10/1/04	6/30/05
	MOTN	6/10/05	1/30/06
	SpaceSta	**4/26/05**	**6/1/06**
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	SpaceSta	2/1/05	3/31/06
Portland	**CATCF**	**7/15/05**	**9/05**
	FON	10/7/04	6/15/05
	L&C	8/16/02	8/05
	MOE	11/2/01	6/05
	MOTN	3/3/05	12/31/05
Prague CC	**BB**	**6/15/05**	**8/05**
	Bugs	**4/15/05**	**10/15/05**
	Galapago	2/10/05	2/9/06
Providence Imx	AOTD	1/28/05	7/05
	FightPil	6/13/05	9/15/05
	MOTN	2/25/05	9/5/05
Raleigh Exp	**CATCF**	**7/15/05**	**9/05**
	CRA	5/5/05	1/10/06
	L&C	**1/15/05**	**5/30/06**
	Pulse	4/2/05	6/30/05
	Roar	2/11/05	11/5/05
Reading JF	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	Bugs	10/29/04	9/10/05
	CATCF	**7/15/05**	**9/05**
	Robots	3/11/05	6/05
	WS3D	5/12/05	5/31/06
Regina	**Bugs**	**4/1/05**	**10/1/05**
	FightPil	6/15/05	12/15/05
	MOTN	2/17/05	9/5/05
	SacrPlan	5/1/05	9/1/05
Reno Fleisch	**GF**	**1/1/05**	**9/1/05**
	Solarmax	9/1/04	8/30/05
	SU	**5/1/05**	**8/31/05**
Riccione	LS	7/1/04	6/30/05
Richmond FP	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Richmond SMV	**AOTD**	**6/05**	**9/05**
	Bugs	12/26/04	7/3/05
	CM	**7/23/05**	**9/30/05**
	FON	**9/18/04**	**6/30/06**
	MOTN	**3/19/05**	**9/30/05**
	NASCAR	**6/05**	**9/05**
Roanoke	Bugs	10/30/04	6/30/05
	Pulse	3/1/05	7/31/05
Rochester Cmk	Alaska	1/21/05	
	BB	**6/15/05**	**8/05**
	Bugs	**10/24/03**	**7/1/05**
	CATCF	**7/15/05**	**9/05**
	GC	3/27/05	9/30/05
Rochester MSC	FON	4/1/05	6/15/06
Sacramento Imx	AOTD	1/28/05	7/05
	FightPil	3/11/05	6/1/05
	L&C	2/1/05	6/30/05
	MOE	1/1/03	12/31/05
Saint Augustine	FightPil	5/21/05	10/15/05
	IOTS	**1/1/05**	**8/15/05**
	L&C	9/4/04	9/30/05
	MOTN	5/5/05	1/30/06
	SC	2/1/05	6/30/05
Saint Félicien	GN	4/05	12/05
	Wolves	7/1/04	7/1/05
Saint Louis Arch	L&C	5/29/04	
Saint Louis SC	Apollo13	6/3/05	7/24/05
	FightPil	3/11/05	3/11/06
	FON	**9/17/04**	**12/31/05**
Saint Paul	FON	6/11/04	6/30/05
	Kilimanj	1/15/05	6/30/05

Theater	Film	Open	Close
	L&C	**10/7/03**	**6/30/06**
Salt Lake City CP	CV	4/10/04	6/30/05
	FightPil	5/20/05	11/20/05
	ITD	**7/1/05**	**6/30/06**
	Vikings	2/15/05	
San Antonio 2D	Alamo		
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	FightPil	12/17/04	6/17/05
	FON	2/15/05	8/15/05
San Antonio 3D	AOTD	1/28/05	1/06
	HaunCast	8/15/03	6/30/05
	OW3D	10/15/03	10/15/05
San Diego NHM	**Bugs**	**5/28/05**	**1/3/06**
	OO	3/31/01	12/05
San Diego RHF	Bugs	8/8/03	9/1/05
	FightPil	7/05	12/05
	FON	5/28/04	
	L&C	8/2/02	6/30/05
	MOE	11/1/01	6/05
	MOTN	2/18/05	11/05
	Pulse	3/18/05	9/5/05
	Whales	7/1/03	6/30/05
San Francisco Loe	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
San Jose CA	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	FON	7/15/04	7/31/06
	India	7/17/04	7/17/05
	L&C	10/1/03	10/31/05
	MOE	2/12/03	6/30/05
	MOTN	4/15/05	1/30/06
	Pulse	1/19/05	8/30/05
San Simeon	HCBTD	8/17/96	
Sandy	**SU**	**4/18/05**	**10/18/05**
Sasebo	ITD	8/1/05	8/30/05
Seattle Dome	**OO**	**6/3/05**	**9/30/05**
Seattle PSC 1	FightPil	12/26/04	12/26/05
	MOTN	2/18/05	9/5/05
	Solarmax	12/31/03	6/30/05
Seattle PSC 2	**BB**	**6/15/05**	**8/05**
	Bugs	12/27/03	12/1/05
	CATCF	**7/15/05**	**9/05**
	FON	2/4/05	8/3/05
	Robots	3/11/05	6/12/05
Sedona	Sedona	3/28/98	12/05
Sendai CSC	FON	5/28/05	8/31/05
Seoul 63	Roar	12/1/04	8/30/05
Shakopee	NASCAR	5/14/05	9/25/05
Shanghai 3D	Cyberwor	5/1/05	4/30/06
Shreveport	FightPil	3/12/05	10/15/05
	FON	10/15/04	6/30/05
	TS	7/1/05	1/20/06
Singapore DC	OnGuard	2/13/99	
Singapore SC	MOTN	4/1/05	1/30/06
	MysticInd	2/1/05	8/31/05
Sinsheim	E3D	5/16/03	6/30/05
	WS3D	**6/30/05**	
Sioux Falls	Alaska	5/28/05	9/30/05
	AR	5/28/05	9/30/05
	L&C	10/1/04	6/30/05
	MOE	12/1/03	5/31/06
Speyer Imax	ALBT	9/18/03	
	GC	1/1/04	12/31/05
Speyer IMAX	MOTN	4/15/05	1/30/06
Spokane	**CATCF**	**7/15/05**	**9/05**
	FightPil	4/29/05	11/29/05
	FON	8/20/04	12/31/05
	GC	5/20/05	9/20/05
	L&C	1/1/05	10/30/05
	MOTN	2/17/05	2/06
	Whales	3/15/04	12/31/06
Stockholm	Bears	12/3/04	12/3/05
	FON	11/26/04	11/30/05
	GC	3/1/04	12/31/05
	HB	11/30/01	12/05
	M3Dcc	2/18/05	1/31/06
	MOTN	5/1/05	1/30/06
	Roar	5/14/04	9/30/05
	VOTDS	9/3/04	9/2/05
Sudbury	AR	5/2/05	1/15/06
	CATCF	**7/15/05**	**9/05**
	CRA	2/1/05	9/30/05
	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
	NASCAR	1/14/05	9/30/05
Sydney WBS	**AIA3D**	**6/23/05**	
	AOTD	3/10/05	
	FON	9/25/04	9/25/05
	HaunCast	9/20/01	12/05
	Kilimanj	3/17/05	7/31/05
	MOE	10/1/02	12/05
	OW3D	**7/1/04**	**12/31/05**
	Sharks3D	**5/5/05**	**5/5/06**
	WS3D	**8/8/05**	
Syracuse	ALBT	7/10/04	
	L&C	12/1/04	6/30/05
	MOTN	5/7/05	1/30/06
	NASCAR	**7/30/05**	**12/23/05**
	Vikings	2/12/05	8/12/05
Taichung ST	FON	1/20/05	1/10/06
	VOTDS	7/1/04	6/30/05
Taipei AM	FON	1/1/05	12/30/05
	M3D	6/25/04	6/25/05
Taipei MCRC	FightPil	1/1/05	1/1/06
Taipei WVC	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	Everest	11/19/04	11/18/05
Tallahassee	AOTD	8/19/05	7/05
	Everest	2/25/05	8/24/05
Tampa MOSI	MOTN	2/18/05	9/5/05
	Pulse	5/22/05	12/31/05
Tampa Reg	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Tempe Imx	AOTD	1/28/05	7/05
	FightPil	6/22/05	9/22/05
	JGWC	4/1/05	7/1/05
	MOTN	3/11/05	12/31/05
	WS3D	4/8/05	9/30/05
Tijuana	AIWC	7/1/05	1/31/06
	FEOC	**10/25/03**	**6/05**
	JGWC	1/5/05	6/4/05
	OO	10/18/01	12/05
	SFTGS	4/1/05	9/30/05
Tokyo Mer	**BB**	**6/15/05**	**8/05**
	Cyberwor	9/25/04	9/24/05
Tokyo TSC	Roar	4/1/05	7/31/05
Toronto FP	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Toronto OP	**Africa**	**6/1/05**	**8/31/05**
	ALBT	**6/1/05**	**8/31/05**
	Roar	**5/15/05**	**9/30/06**
Toronto OSC	AR	4/29/05	9/5/05
	FON	6/4/04	
	OM	5/1/05	9/5/05
Toulouse	**SpaceSta**	**5/10/05**	**5/9/06**
Tsuruga	**Sharks3D**	**4/1/05**	**6/30/05**
Tulsa Cmk	AOTD	4/8/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	FightPil	4/15/05	
	L&C	4/22/05	4/22/06
Valencia Reg	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Valencia Spn	AOTD	8/19/05	7/05
	AR	9/15/04	9/14/05
	GC	4/16/04	6/15/05
	MOTN	2/3/05	2/2/06
	SOSPI	9/15/04	9/14/05
Vancouver Imx	Alaska	5/6/05	10/6/05
	Sharks3D	**2/18/05**	**1/18/06**
	VOTDS	10/14/04	
	WS3D	4/8/05	9/30/05
Vancouver SW	CV	7/1/05	10/15/05
	HB	10/22/04	10/21/05
	MOTN	3/15/05	12/31/05
	Pulse	12/15/04	6/15/05
Vantaa	Dolphins	9/1/04	8/31/05
	Pulse	2/15/05	2/15/06
Vaughan FP	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Victoria	**CRA**	**6/17/05**	**6/16/06**
	Everest	3/4/05	10/10/05
	FON	10/7/04	6/30/05
Vienna LFC	ALBT	7/1/04	8/14/05
	AlienAdv	3/23/05	8/23/05
	Bugs	**3/23/04**	**6/30/05**
	HaunCast	3/26/04	12/31/05
	MOTN	3/25/05	12/31/05
	OW3D	**7/1/05**	**12/31/05**
	Sharks3D	**7/1/05**	**12/31/05**
Virginia Beach	**CATCF**	**7/15/05**	**9/05**
	Sharks3D	**12/26/04**	**6/06**
	Whales	1/1/05	3/06
	WS3D	5/30/05	5/31/06
Vulcania	Vulcania	2/22/02	
Warner Robins	Flyers	7/92	
	TF	7/92	
Washington NASM	FightPil	3/11/05	3/11/06
	SpaceSta	**4/17/02**	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/06
West Nyack Imx	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	OW3D	**6/5/05**	**12/31/05**
	WS3D	4/15/05	9/30/05
White Plains NA	AOTD	1/28/05	7/05
	BB	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
Winnipeg Imx	**GN**	**6/04**	**9/05**
	JGWC	7/1/05	12/1/05
	Pulse	**3/15/05**	**9/30/05**
	SAA	2/3/05	6/30/05
	VOTDS	10/14/04	6/30/05
Woodridge Cmk	**BB**	**6/15/05**	**8/05**
	CATCF	**7/15/05**	**9/05**
	OW3D	**7/1/05**	**12/31/05**
	Sharks3D	**4/22/05**	**6/30/05**
Yellowstone	**CRA**	**6/1/05**	**11/1/05**
	Yell	4/1/03	12/05
Zion	L&C	4/30/05	10/31/05
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
Africa	Africa: the Serengeti	1994		HMNS
AIA3D	Adventures in Animation 3D	2004	3D	WGBH
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AOTD	Aliens of the Deep	2005	3D	BVP
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
BB	Batman Begins: The IMAX Experience	2005		WB
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CATCF	Charlie and the Chocolate Factory	2005		WB
CM	Country Music: The Spirit of America	2003		GSF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FEOC	First Emperor of China	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
Flyers	Flyers	1982		MFF
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
India	India: Kingdom of the Tiger	2002		PCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OM	Ocean Men	2001		nWP
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		DCI
Robots	Robots: The IMAX Experience	2005		FOX
ROF	Ring of Fire	1991		SMM
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SC	Storm Chasers	1995		MFF
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
Sharks3D	Sharks 3D	2004	3D	3DEL
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
Speed	Speed	1984		MFF
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
TTL	To The Limit	1989		MFF
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	nWP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

Summer 2005 Bookings Count

#	Film	#	Film	#	Film	#	Film
70	BB	8	Vikings	2	Amazon	1	India
65	FON	7	Alaska	2	Apollo13	1	L5
53	MOTN	7	AlienAdv	2	BP	1	LW
43	Bugs	7	M3D	2	Galapago	1	MJTTM
42	AOTD	7	SU	2	GF	1	OM
39	FightPil	6	JGWC	2	GN	1	OnGuard
35	L&C	6	Trex	2	JIAC	1	Ozarks
30	WS3D	5	Beavers	2	LOLL	1	Rheged
25	MOE	5	CM	2	MOF	1	ROF
21	NASCAR	5	Cyberwor	2	MOTM	1	SacrPlan
21	Sharks3D	5	E3D	2	TF	1	SC
20	AR	5	Kilimanj	2	TS	1	Sedona
19	Roar	4	AIA3D	2	Yell	1	SFTGS
18	Robots	4	CV	1	Alamo	1	SOA
16	OW3D	4	MysticInd	1	AllAcces	1	Speed
14	GC	4	OO	1	Antarc	1	SupeSpee
14	VOTDS	4	Solarmax	1	Bears	1	T40
13	HaunCast	3	Africa	1	DIS	1	T90
13	Pulse	3	AIWC	1	Discov	1	Texas
13	SpaceSta	3	AJ	1	EMSH	1	TTL
10	CRA	3	Dolphins	1	Extreme	1	Vulcania
10	Everest	3	FOK	1	FEOC	1	WAMnv
10	LS	3	IOTS	1	Flyers	1	Wolves
10	Whales	3	ITD	1	GOTA	1	ZC
9	SAA	3	Niagara	1	GP		
8	ALBT	3	SOSPl	1	HCBTD		
8	HB	3	TBAA	1	HH		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Ltd.
Brettenham House, Lancaster Place
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Fax: +33 476 720 767

AccessIT
55 Madison Avenue, Suite 300
Morristown, NJ 07960 USA
Tel: 973-290-0080
www.accessitx.com

AMC Entertainment Inc.
920 Main St.
Kansas City, MO 64105-2017 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com

Art Center College of Design
1700 Lida Street
Pasadena, CA 91103 USA
Tel: 626-396-2373
www.artcenter.edu

Audubon Nature Institute
PO Box 4327
New Orleans, LA 70178 USA
Tel: 504-565-3020
Fax: 504-565-3010
www.auduboninstitute.org

BFI IMAX Theater
1 Charlie Chaplin Walk
London, SE1 8XR UNITED KINGDOM
Tel: +44-20-7902 1210
Fax: +44-20-7902 1212
www.bfi.org.uk/showing/imax/index.html

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

California Science Center
700 State Drive
Los Angeles, CA 90037-1210 USA
Tel: 213-744-7400
Fax: 213-744-2034
www.casciencectr.org

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cincinnati Museum Center
1301 Western Avenue
Cincinnati, OH 45203-1127 USA
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Fax: 513-287-7079
www.cincymuseum.org

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cintel International Ltd.
Watton Road
Ware, Herts. SG12 OAE UNITED KINGDOM
Tel: +44-1920 463939
Fax: +44-1920 460803
www.cintel.co.uk

Deepwater Films
PO Box 91372
San Diego, CA 92169 USA
Tel: 858-581-2010
Fax: 858-581-0213
www.deepwaterfilms.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

DKP/70 MM Inc.
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-204-3765

Dolby Laboratories
100 Potrero Ave
San Francisco, CA 94103-4813 USA
Tel: 415-558-0200
Fax: 415-863-1373
www.dolby.com

DTS, Inc.
5171 Clareton Drive
Agoura Hills, CA 91301 USA
Tel: 818-706-3525
Fax: 818-706-1868
www.dtstech.com

Eastman Kodak Company
6700 Santa Monica Boulevard
Hollywood, CA 90038-1203 USA
Tel: 213-464-613l
Fax: 213-464-5886
www.kodak.com

Empire IMAX Theatres Ltd.
115 King Street
Stellarton, NS B0K 1S0 CANADA
Tel: 902-755-7620
Fax: 902-755-7640

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: 416-969-7800
www.famousplayers.com

Fandango.com
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Los Angeles, CA 90064 USA
www.fandango.com

FotoKem Industries, Inc.
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Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

FunFilm **FF**
5144 St-Laurent
Montreal, QC H2T 1R8 CANADA
Tel: 514-272-4956
Fax: 514-272-9841

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association **GSTA**
c/o Saint Louis Science Center
5050 Oakland Avenue
St. Louis, MO 63110 USA
Tel: 314-533-8077
Fax: 314-533-8687
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Holcim AG
Hagenholzstrasse 85
Zurich, SWITZERLAND
Tel: +41 58 858 87 10
Fax: +41 58 858 87 19
www.holcim.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Imax Le Théâtre À Québec
5401 Boulevard des Galeries
Quebec, QC G2K 1N4 CANADA
Tel: 418-624-4629
Fax: 418-624-0838
www.imaxquebec.com

IMAX Theatre Melbourne
Rathdowne Street, Carlton Gardens
Carlton South
Melbourne, VIC 3053 AUSTRALIA
Tel: +61-3-9656-8629
Fax: +61-3-9663-5554
www.imax.com.au

Immortal Classics
15611 Ventura Blvd.
Encino, CA 91436 USA
Tel: 818-439-9169
Fax: 818-808-0054
www.immortalclassics.com

Industrial Light and Magic
PO Box 2459
San Rafael, CA 94912 USA
Tel: 415-258-2000

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

In-Three, Inc.
29229 Canwood Street, Suite 202
Agoura Hills, CA 91301 USA
Tel: 818-991-7775
www.in-three.com

Jordan's Furniture
100 Stockwell Dr
Avon, MA 02322 USA
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Fax: 508-588-9662
www.jordans.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
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Kinepolis Group
Eeuwfeestlaan 20
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Tel: +32-2-474 2600
Fax: +32-2-474 2616
www.kinepolis.com

Large Format Cinema Association **LFCA**
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

LG IMAX Theatre Sydney
31 Wheat Road
Darling Harbour
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9219 0300
Fax: +61-2-9211 5166
www.imax.com.au

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com

Loews Cineplex Theatres
711 5th Avenue
New York, NY 10022 USA
Tel: 212-833-6377
Fax: 212-833-6054
www.enjoytheshow.com/theatres/imax.cfm

Loews IMAX Theatre
100 Universal Plaza, CityWalk
Universal City, CA 91608 USA
Tel: 818-760-8100
www.enjoytheshow.com/theatres/index.cfm

Loews Theaters Lincoln Square
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Lowry Digital Images
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www.lowrydigital.com

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
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Laguna Beach, CA 92652 USA
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Fax: 949-494-2079
www.macfreefilms.com

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MegaSystems, Inc. **MEGA**
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MTM Entertainment Trust
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Sydney, NSW 2000 AUSTRALIA
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Fax: +61 2-92 47 97 98

Museum of Science
Science Park
Boston, MA 02114-1099 USA
Tel: 617-589-0266
Fax: 617-589-0454
www.mos.org

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

Museum Victoria
GPO Box 666E
Melbourne, VIC 3001 AUSTRALIA
Tel: +61-3-9651-6731
Fax: +61-3-9651-6321

National Geographic IMAX Theater Victoria
PO Box 9815 Stn Prov Govt.
Victoria, BC V8W 9W2 CANADA
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Fax: 250-356-8197
http://rbcm1.rbcm.gov.bc.ca

National Science Foundation
4201 Wilson Blvd. Ste 885
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

National Wildlife Productions **NWF**
11100 Wildlife Center Drive
Reston, VA 20190 USA
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Fax: 703 438 6076
www.nwf.org/nwp

Nelson Madison Film **NMF**
4820 San Fernando Road
Los Angeles, CA 91204 USA
Tel: 818-550-6213
www.nelsonmadisonfilms.com

New England Aquarium
Central Wharf
Boston, MA 02110-3399 USA
Tel: 617-620-9010
Fax: 617-720-5098
www.neaq.org

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
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Fax: 203-661-5556
www.nwave.com

Ontario Science Centre
770 Don Mills Road
Toronto, ON M3C 1T3 CANADA
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Fax: 416-696-3135
www.osc.on.ca

Directory, cont'd

Orbita Max
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Fax: +34-93-505-20-29
www.orbitamax.com

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101 Merrimac St, 3rd Floor
Boston, MA 02114 USA
Tel: 617-724-9025
Fax: 617-724-1000
http://
www.partners.orgwww.partners.org

Playtone Company
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 310-394-5700
Fax: 310-394-4466
Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

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UNITED KINGDOM
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Fax: +44-1373-813-379
http://www.plf.ccwww.plf.cc

Productions Dussart **PD**
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645

Productions Pascal Blais, Inc. **PPB**
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Real D
100 North Crescent Drive, Suite 120
Beverly Hills, CA 90210 USA
Tel: 310-385-4000
Fax: 310-385-4001
www.reald.com

Regal Entertainment Group
7132 Commercial Park Drive
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

RPG Productions
632 S. Glenwood Place
Burbank, CA 91506 USA
Tel: 818-848-2275
Fax: 818-848-2257

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4501 Forbes Blvd., Suite 200
Lanham, MD 20706 USA
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Batman Begins opens big

Batman Begins: The IMAX Experience opened on Wednesday, June 15, grossing an estimated $3.16 million in 55 North American IMAX theaters, according to an **Imax Corporation** press release. The company said that this "set the record for Imax's biggest five-day opening." Of eight previous DMR releases, the only two with five-day opening weekends were ***The Matrix Revolutions***, which Imax had said took in "more than $3,000,000" on 48 screens in November 2003, and ***The Polar Express***, which grossed a reported $3,000,000 in 58 theaters in November 2005.

Batman's domestic per-screen average was almost $57,500 for the first five days, nearly four times higher than the 35mm average of $12,600. The film grossed an estimated $500,000 on 15 international screens in the five-day weekend.

On more than 3,800 conventional screens in the U.S. and Canada, *Batman Begins* grossed $72.9 million by the end of its opening weekend, but dropped by 43% in each of the subsequent weeks; by its fourth week it had taken in $154.1 million domestically.

Imax reported that by the end of the four-day July 4 weekend, IMAX theaters had taken in $8 million in North America and another $1.58 million internationally.

MFF to start filming *Alps* in fall

MacGillivray Freeman Films has announced that it will start filming ***The Alps: Giants of Nature*** this fall for a 2007 release. The US$6 million film is fully funded, with Switzerland's **Holcim Ltd.**, a supplier of cement, aggregates, concrete, and construction related services, as the presenting sponsor.

The film will look at Europe's famous mountain range, and center on the story of climber **John Harlin III** as he attempts to climb the Eiger, the peak that killed his father, climbing legend John Harlin, 40 years ago. *The Alps* will be directed and edited by **Stephen Judson**, written by **Stephen Venables**, and produced by **Greg MacGillivray**, with **Alexander Biner** as executive producer.

Prince Charles at *Mystic India* open

Charles, Prince of Wales, and his wife, Camilla, Duchess of Cornwall, attended the royal world charity premiere of ***Mystic India*** at the **Science Museum** in London on June 7. The event raised over US$75,000 for the Bhartiya Yuva Shakti Trust, a charity based in India that helps unemployed people between 18 and 35 years of age.

The Prince of Wales (r.) meets Kalpesh Bhatt, producer of Mystic India*, at the London premiere.*

Present at the event were producer **Kalpesh Bhatt**, director **Keith Melton**, composer **Sam Cardon**, **Don Kempf** and **Tina Ratterman** from distributor **Giant Screen Films**, as well as the two young actors who played Neelkanth, the central figure of the film.

In a speech after the screening, Charles called the film "wonderful" and said that he and Camilla "agreed that it was much too short."

Chicken Little opening in 3D digital

Walt Disney Pictures will present its first in-house (i.e., non-Pixar) computer animated feature, *Chicken Little*, in digital 3D on at least 100 screens in 25 top markets in North America on Nov. 4. The film will be rendered into 3D by **Industrial Light and Magic** and shown on Dolby Digital Cinema systems installed by **Dolby Laboratories**. The Disney press release says that viewers will use "special 3D glasses offering greater clarity and more comfort than conventional 3D glasses."

Chicken Little will open simultaneously in 2D on conventional 35mm screens. It is directed by **Mark Dindal** and stars the voice talents of **Patrick Stewart**, **Adam West**, **Harry Shearer**, and **Joan Cusack**.

Disney opens *Soarin'* in Florida

Walt Disney World in Orlando, FL, has duplicated the *Soarin' Over California* attraction it installed at the **Disney's California Adventure** in California in 2001. The attraction features two identical ride theaters, each with a vertical dome screen and an IMAX GT projector running a 48-fps film of a flight over California.

Viewers sit in a specially designed motion system that lifts them up 40 feet (12 meters) into the center of the 80-foot (24-meter) wide dome, and moves them gently up and down in sync with the film. Fans create wind to add to the impression of flying, and scents, such as orange, pine, and the sea, match the scenery.

Florida's *Soarin'* attraction is located in The Land pavilion of EPCOT Center, and officially opened to the public on May 5.

Scaturro, Brown receive award

Pasquale Scaturro and **Gordon Brown**, who led the first expedition to travel the full length of the Nile River, and filmed it for ***Mystery of the Nile***, have received the first "Expedition of the Year" award from a panel of editors of outdoor publications. The award was presented on June 4 at the Everest Awards ceremony at the annual Teva Mountain Games in Vail, CO.

Mystery of the Nile is a co-production of **OrbitaMax** and **MacGillivray Freeman Films** and is distributed by MacGillivray Freeman Films.

Wild animals at *Wild Safari* event

The **California Science Center** in Los Angeles brought in a full-grown lioness, a Ball python, and other African animals for a family event to mark the opening of ***Wild Safari 3D*** on June 26. The lion was provided by Wildlife Waystation, a non-profit animal sanctuary located in Angeles National Forest.

The film, produced and distributed by **nWave Pictures**, had its official premiere in New York City at the **Loews IMAX Lincoln Square** on April 25.